DOCTOR WHO MAGAZINE™

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8 EXTRA COLOUR PAGES!

◆ DALEK POSTER

◆ WENDY PADBURY Interviewed

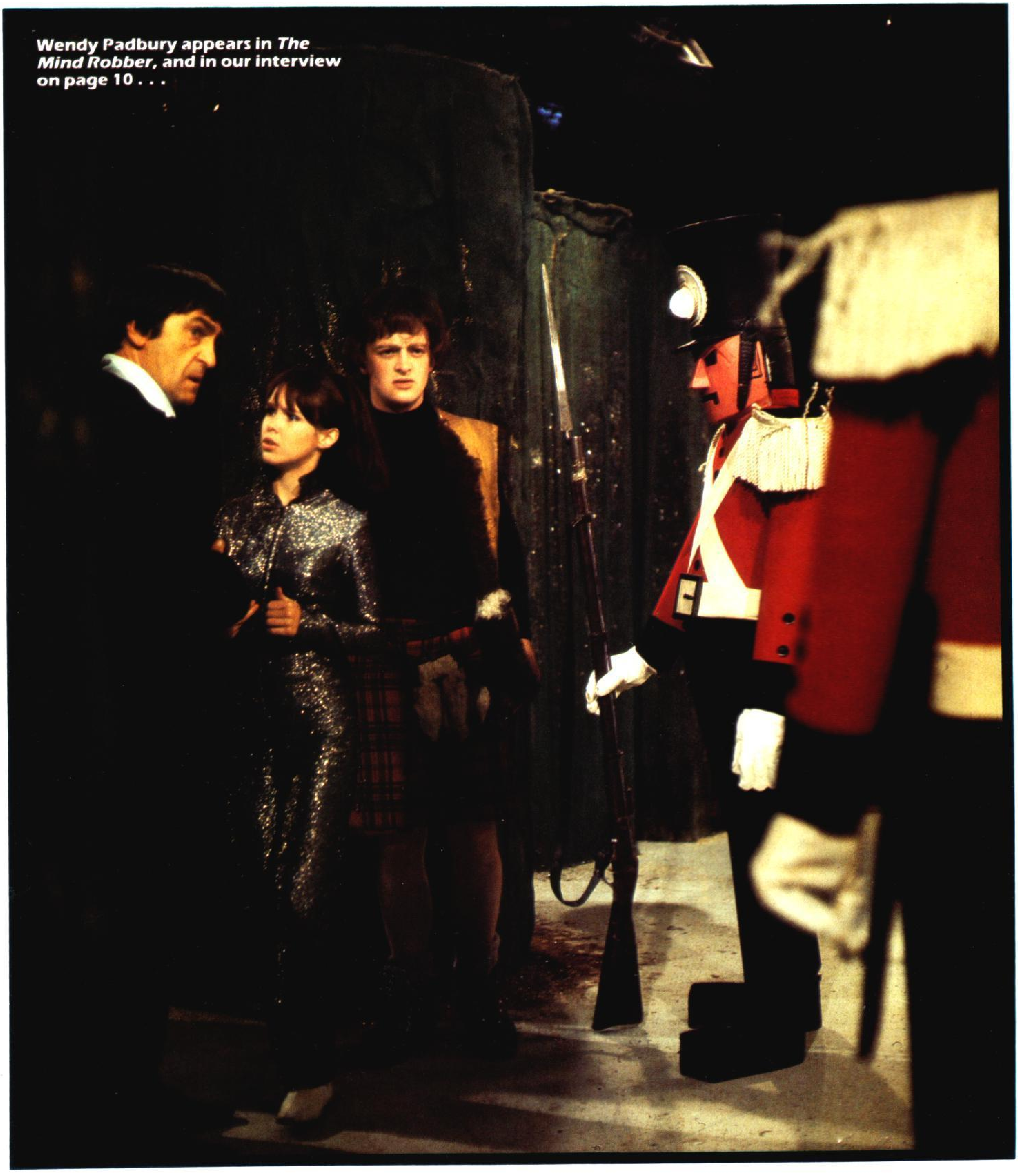
Plus

◆ SIXTH DOCTOR Episode Guide

◆ 23rd SEASON POLL

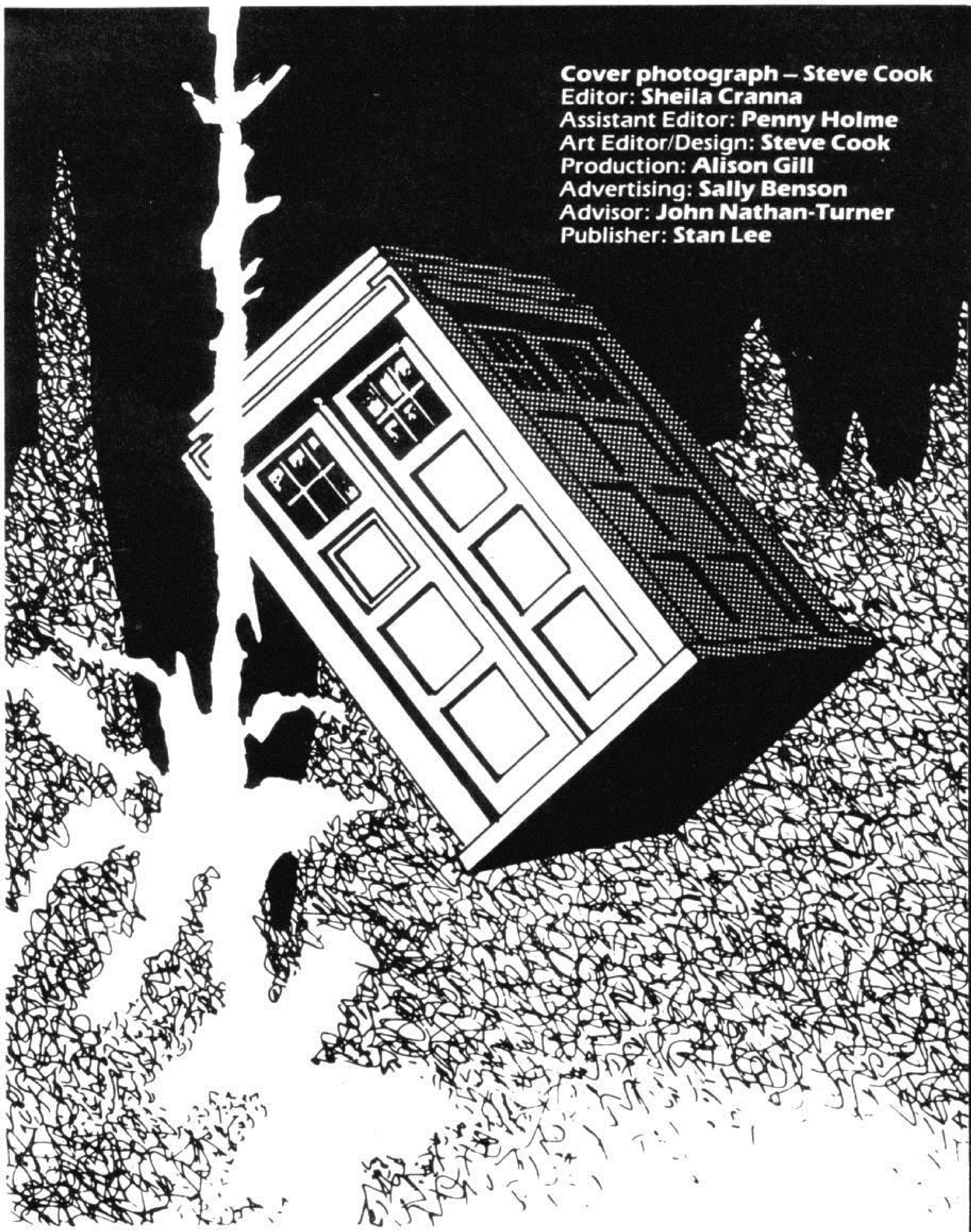
DOCTOR WHO MAGAZINE

You can't say we don't bring you what you want! This issue, there's a pull-out poster, the first part of our up-date of the Episode Guide, and we've even tracked down the popular Wendy Padbury to talk to us! As we're always interested in what you think, we hope you'll all respond to this year's Season Survey (page 26), either with the form, or on a separate piece of paper. More of what you like next month!



Wendy Padbury appears in *The Mind Robber*, and in our interview on page 10 . . .

Contents



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◆**TO THE TARDIS** 4

◆**TRIBUTE TO DENNIS SPOONER** 6

◆**THE *DOCTOR WHO* EPISODE GUIDE** The Sixth Doctor 7

◆**INTERVIEW: WENDY PADBURY**
Recalling her time as a Second Doctor's companion 10

◆**ARCHIVES/FACT FILES: *THE GREEN DEATH*** 15

◆**THE 23RD SEASON: STORY 1 REVIEW** 23

◆**PULL OUT POSTER** 24
From *DALEKS INVASION OF EARTH,* Courtesy of the National Film Archives.

◆**THE 23RD SEASON: READERS' SURVEY** 26

◆**GALLIFREY GUARDIAN** 27

◆**TRAVELLING COMPANIONS** 29
Featuring Jo.

◆**MATRIX DATA BANK** 30

◆**PROFITS OF DOOM** 31
Beginning a new adventure comic strip.

◆**MYTHS AND LEGENDS** 39
Concluding our examination of these sources in the series.

◆**PANOPTICON VII REPORT** 44
Highlights of the DWAS 10th Anniversary convention.

◆**OFF THE SHELF** 46

◆**MEETING MELANIE** 47
Bonnie Langford is introduced to the Press.

◆**23RD SEASON PIN-UP** 48
Featuring the Doctor and Melanie.

COMING NEXT MONTH . . .

We interview Hartnell companion **Peter Purves** and pay tribute to the late **Ian Marter. Season 8** is featured in the Flashback and we continue the **Colin Baker Episode Guide** and story reviews. There's a special **colour Matrix Data Bank** and **Enlightenment** appears in the Archives. All this and more in **Issue 121, on sale 8th January, priced 85p.**

Also available now is the **Winter Special,** featuring the **Tom Baker years** and with a special section on **Gallifrey** including an interview with **Linda Bellingham** and **Michael Jayston. Cover price £1.10.**

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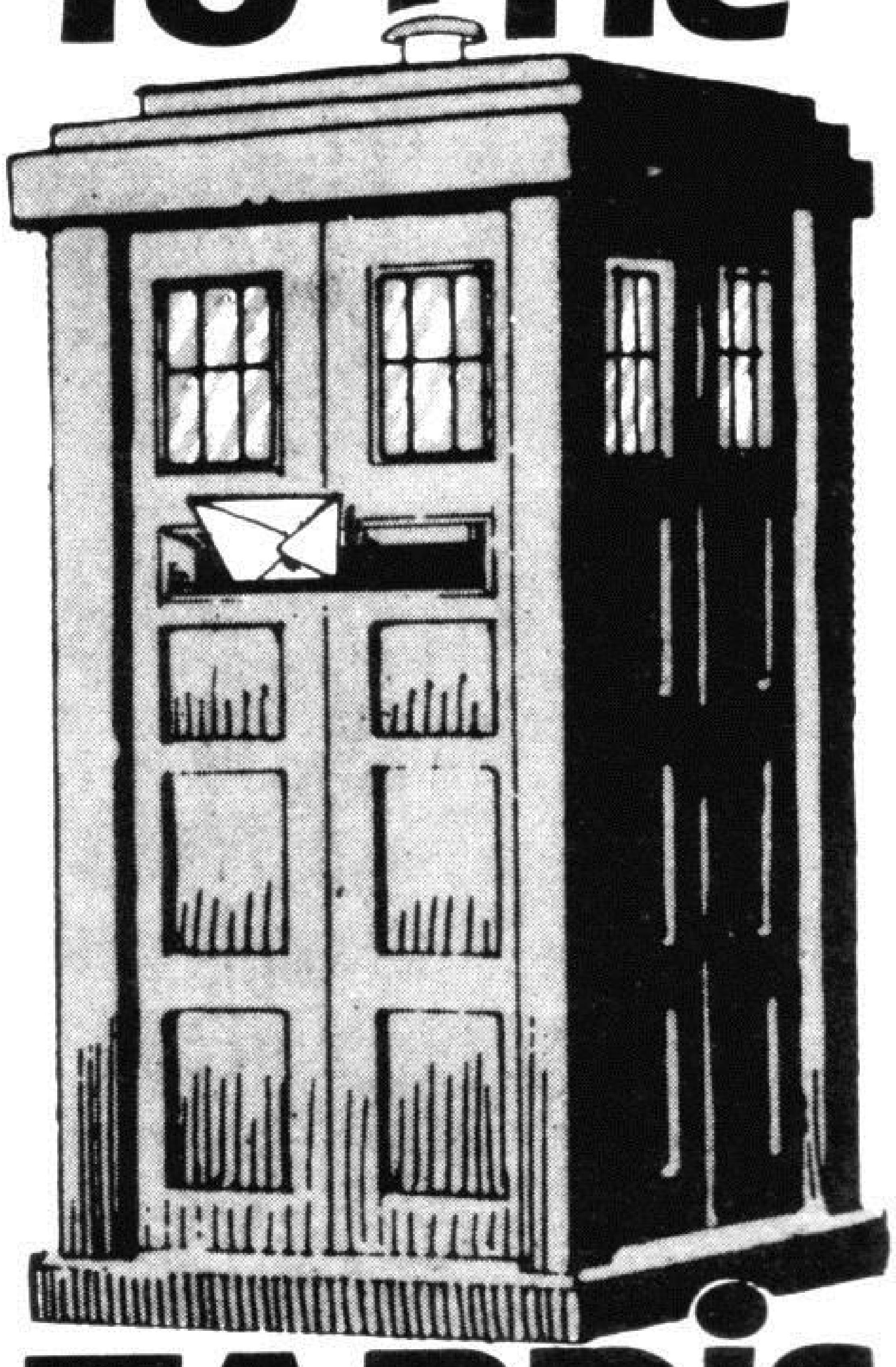
To The TARDIS



Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

DEAD OR ALIVE?

The second story of the new season (*Mindwarp*) has just ended, with the most exciting and stunning sequences yet seen in a Colin Baker story!

The story itself was a bit weak – being basically about finding a new body for Kiv (but with the subplot of the Doctor's prosecution putting him in a tighter and tighter situation). However, it was put together very stylishly indeed, with the odd bit of slow motion really adding to the atmosphere of the sequences.

Apart from Peri's bondage scene, the story (and the whole season) hit its highpoint with the closing scenes of episode eight. Peri's brain being removed and dumped was bad enough, but seeing her bald, and spurting orders in Kiv's voice was just shocking!

Of course, all this could be the Valeyard messing around with the Matrix to succeed in prosecuting the Doctor, and all could be alive and well! If not – poor Peri. We'll miss her!

Neil Roberts,
Caerphilly,
South Wales.

IN TUNE

Leave it alone. The TARDIS sound effect caption in the comic strip is brilliant as it is. I am referring to Sean Gibbons' letter about changing the TARDIS caption and I disagree entirely, it is the best anyone could think up and has been around for many years and many writers. But I do agree with him on Steve Gibbons drawing the comic strip. Steve Gibbons has always been my favourite *Who*strip artist, he drew Tom Baker and Peter Davison excellently so why not have him now for Colin?

Since Nicola Bryant (Peri) is shortly to be leaving the series why not have a massive (A3) poster of her to commemorate this? The poster can be a portrait, or lots of pictures showing the stories she has been in, from *Planet of Fire* to *Trial of a Time Lord.*

Mark Queston,
Appleby Bridge,
Lancashire.

A TRIBUTE

Somehow for me Sil never quite gelled in *Varos*, but *Mindwarp* presented him as entirely convincing, the best villain since Davros. The final few minutes were classic *Doctor Who*, and genuinely chilling, far more so than Tegan under the Mara's control. The 'death' of Peri was the most effective of the four companion deaths we have so far witnessed, and the sequences leading up to it when she was under Kiv's control were a tribute to Nicola Bryant's acting skill. I would never have considered her capable of such a brilliant performance. Indeed, episode eight reminded me very much of the Hinchcliffe era, in my view the 'golden years' of *Doctor Who.*

I was surprised at the difference made by the twenty-five-minute episode per week format (especially every Saturday), and I cannot help thinking how much the last season would have been improved by similar structuring. The 'official BBC recap' before each episode was long overdue, and should contribute to healthy ratings a great deal.

Colin Baker has finally got his Doctor sorted out, and I am rapidly becoming converted to his very different portrayal of the character, though why does he always have to ham out "I am known as the Doctor" when "I'm the Doctor" would be far more preferable?

Contributing greatly to the season's success is the excellent incidental music provided by Dominic Glynn and Richard Hartley, not to mention the former's new theme arrangement which is very good indeed. It is surely significant that both these musicians are free-lancers, and I am afraid I agree with a certain Graham Williams of 'Space Voyager' who said of the 'boffins of the BBC Radiophonic workshop' that they 'seem to be so preoccupied with blowing into empty milk bottles and scraping housebricks together that they've forgotten how to write music'. Last season Malcolm Clarke and Roger Limb's annual 'let's see who can produce the most music for one story' competition resulted in a victory for Malcolm, and the total ruining of *Attack of the Cybermen* in the process, so I cannot say I am looking forward to Story Three's score.

Finally, I must defend *Destiny of the Daleks* from the abuse of your feature writers (the most recent case being **issue 118**, page 38). If any of them actually bothered to take a look at the story instead of jumping on the 'poor production standards' bandwagon, they might be pleasantly surprised. Undoubtedly the Daleks in *Destiny* are far more impressive than those in *Resurrection*, a fact which they seem to continually ignore.

A piece of irrelevant information to finish off with: the 1977 Brigadier in *Mawdryn Undead* wore a badge on his blazer reading 'Quinque juncta in uno' – Latin for 'Five joined in one'!

Keep up the recent high standard of the magazine.

Matthew Brookes,
Poole,
Dorset.

INSIDE VIEW

I must praise the high quality of the magazine at present. The cartoon strip is of superb quality, the storylines much better. *Gallifrey Guardian* is very interesting and informative and *Matrix Data Bank* has cleverly set questions – always answered to the fullest ability. The interviews are easy to read and also contain the questions people like to have answered. I particularly enjoyed reading the *Colin Baker Interview* in the latest issue. This was set out so that it could be read without trouble and the photographs were very colourful.

This leads on to the next piece of praise – the pictures in the magazine are lively and chosen well, but can we have some of the interior of the TARDIS? My only real criticism is of the posters that we are given every so often. Although I cannot say I dislike the artwork on them do you think we could have some photos?

The only other thing I need to say is how good the new series is. The acting is superb (notably the Doctor v. The Valeyard in the court and Peri on Thoros Beta), the storylines are also of an amazing standard, *The Mysterious Planet* showing this by the way Earth runs into Ravolox. Surely Mr Grade can see that to scrap this programme would be an unjustifiable mistake on his part. I must end by saying that the series as a whole has upgraded itself since the early Davison stories and so has the magazine.

Alex Stovold,
Worthing,
West Sussex.

Turn to the centre pages for a pull-out photo poster!

POINTS OF VIEW

I want to express my opinion on some of the subjects brought up by people writing to the magazine in past months. I begin with John Claydon's remark that the 'To the TARDIS' logo is childish. I disagree, the logo may be unusual, but it is much better than the plain 'Letters' of the past issues.

Many people have written in criticising *Fantasy Males* and *Fantasy Females* (**issues 114** and **115**), mainly because the articles missed out certain characters. I wonder? Do people really consider Steven and Adric as 'fantasy males', and Captain Briggs as a 'fantasy female'?

But I agree with Sean Gibbons, the old 'Vworp, vworp' in the comicstrip is getting a bit stale. I can't compare it at all with the wheezing noise of the TARDIS in the series. Something new would be welcome.

Finally thanks for the poster of Colin Baker and Davros in **issue 118**. Also, couldn't there have been some photographs in the Story Three preview?

David Shields,
Crayford,
Kent.

MUSIC LOVER

The new season is, in one word terrific. I don't have a bad word to say about it. I was very hurt to hear that not many people liked the new theme tune, I think a great deal of praise is needed for Dominic Glynn's version, it's more eerie and mysterious, that's what I like about it. The main theme still remains, I can't think what all the fuss is about – the problem with the 'great British public' is that they hate change!

Episodes 1-4 of *Trial* were excellent, a fitting tribute to the late Robert Holmes if ever there was one. No expense has been spared by the looks of things . . . just see the opening effect – The TARDIS looked so real, it was good to see something like that on *Doctor Who*.

As I am writing this, Episode 7 has just finished, and I have witnessed Peri's stunning (?) DEATH.

I have enjoyed Peri's character and I wish she could have stayed a little longer . . . all that I can really say is 'I'll miss her'. Which brings me to the future and Mel Bush from Pease Pottage. Good luck Bonnie, I'm sure Mel will succeed in every way, after seeing a clip from Episode 9 I can see memorable moments aboard the TARDIS, with Mel and the Doctor fighting over exercises *et al!*

Moray Laing,
Oxton,
Berwickshire.

TITLE TATTLE!

Here it is, your chance to win one of Stuart Evans' latest model kits, an Ice Warrior.

All you have to do is rename our readers' letters page. The most original and appropriate entry will be turned into the new logo for these pages. (But remember, lots of uninspired entries like 'Readers' Letters' may drive us to keeping our *To The TARDIS* logo!)

If there is more than one entry with the winning title, the tie-breaking question, 'What would the Doctor call his autobiography?' will be used to decide the winner.

HOW TO ENTER

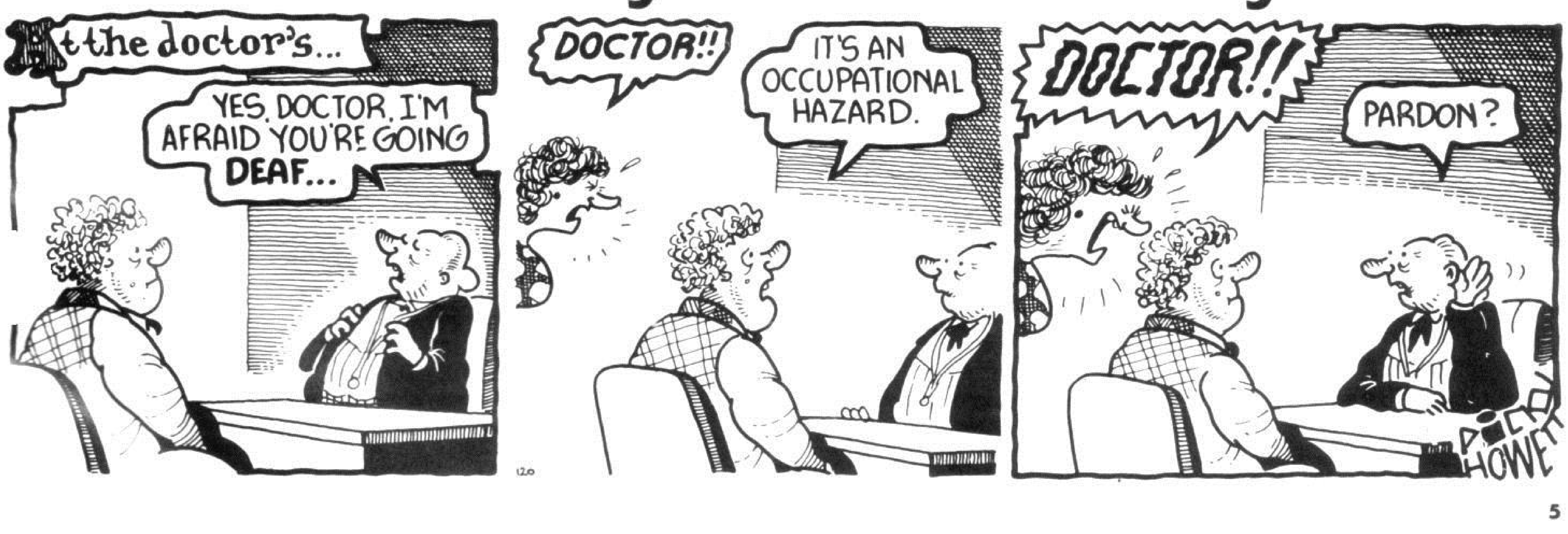
Write your title for the letters page and your entry for the tie-break question, 'What would the Doctor call his autobiography?' on the back of a postcard or sealed envelope, together with your name and address.

Send your entry to:

Rename the Letters Page,
Doctor Who Magazine,
23 Redan Place,
London W2 4SA.

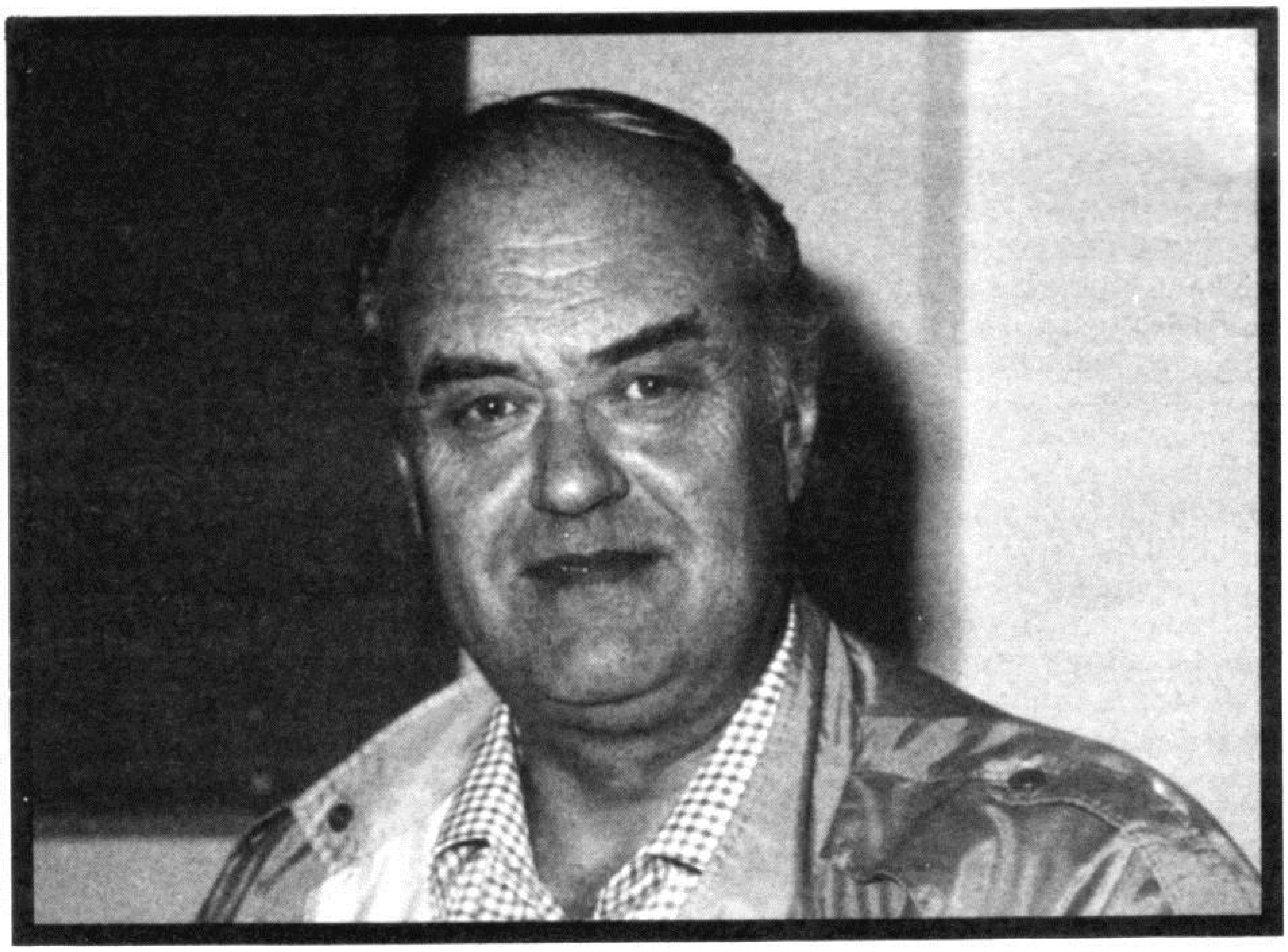
The closing date for entries is Friday, 6th February, 1987. The judges' decision is final.

DOCTOR WHO? by Tim Quinn & Dicky Howett


At the doctor's...
YES, DOCTOR, I'M AFRAID YOU'RE GOING DEAF...
DOCTOR!!
IT'S AN OCCUPATIONAL HAZARD.
DOCTOR!!
PARDON?
120
DICKY HOWETT

DENNIS SPOONER · A TRIBUTE

Almost seven hundred *Doctor Who* fans were present in September 1986 at the DWAS PanoptiCon, where one of the guests on stage was a man who had been 'a friend to fandom', ever since it first took off. As well as *Doctor Who* he was very involved with appreciation groups for other TV series on which he had worked, mainly *The Avengers*. Sadly less than two weeks after his PanoptiCon appearance, Dennis Spooner died of a heart attack.



Dennis Spooner began his career with Sir Ralph Reader, creator of the legendary Cub Scout Gang Shows. Using his flair for seeing the funny side of things, Dennis Spooner soon established himself as a stand-up comic and gag writer, his main 'client' being Harry Worth. Eventually he broke into television and in 1965 became involved with the world of *Doctor Who*.

Spooner always claimed that he was not a good writer, but could never deny, how ever often he tried, that he was a talented writer. A 'good writer', he claimed, was someone who wrote clear, concise scripts that told a story. He often said he could never become a book writer because he wrote English, "like wot it is spoke" and was incapable of structuring sentences and lines as 'good' writers would. However, his writing was consistently good and entertaining.

His first job on *Doctor Who* was writing the historical story that brought the First Season to a close, *The Reign of Terror*. He said it was "the first story to make deliberate use of humour. If you can introduce an element of humour through a specific character, then it becomes a marvellous way of padding the programme without boring the audience – the audience will always watch 'a funny bit' and usually quite like it."

After *The Reign of Terror*, Dennis assumed the role of script-editor from the departing 'co-founder', David Whitaker. The first thing Dennis did was to become involved in writing *The Romans*, the first (and only ?) foray in to the realms of pure comedy for comedy's sake. Spooner described the story as "almost *A Funny Thing Happened to the Doctor on the way to the Forum.*" After that came a string of successful stories whilst he was script-editor; *The Web Planet* and *The Crusade* were just two.

His next script for the series was an all-important one for the future of the series – *The Time Meddler*, which introduced us to the concept of a race of Time Lords (with handy TARDISes) of varying degrees of status. The Monk, played by the late Peter Butterworth, was one of the best and most memorable characters the series has ever produced, so popular, in fact, that when *The Daleks' Master Plan* was produced, the Monk made a return appearance.

Although no longer a script-editor with the series, Dennis Spooner's expertise was needed in 1966, when the production team found that the script for the Patrick Troughton introductory story, *Power of the Daleks*, was too long and didn't cater for the change-over. As the writer, David Whitaker, was based in Australia, Dennis was brought in to rewrite the story radically (at the PanoptiCon in September Dennis also let slip that Whitaker had based *Power of the Daleks* on an unused Terry Nation script!), adding the 'Troughtonesque' humour and trimming the story to the correct requirements.

Although that was Dennis Spooner's last direct involvement with the series, he continued to attend as many conventions as possible and was a huge hit early in 1986 at the Fan-Aid North convention, raising money for the Ethiopian Famine, a cause with which Dennis was very proud to be involved.

Referring back to his comments that he wrote English for speaking rather than reading, Dennis Spooner turned down repeated requests to novelise his *Doctor Who* scripts for Target books, but in 1985 gave his blessing for other authors to do so. Since then *The Reign of Terror* has been novelised by Ian Marter (Spooner was very impressed with this), *The Romans* by Donald Cotton and *The Time Meddler by* Nigel Robinson. That leaves only *Power of the Daleks* and the story he was most fond of, his collaboration with Terry Nation, *The Daleks' Master Plan*.

Dennis Spooner's main hope for the future was that a planned feature film or new series of *The Avengers* would come off. Whether it does or doesn't, the fact that it will not have Dennis' input will certainly be noticed by all.

● ***Gary Russell***

Colin Baker
EPISODE GUIDE

THE TWIN DILEMMA (Serial 6S) Four Episodes

Episode One, 22-3-84

The Doctor is still struggling to recover from the massive upheavals his character has undergone following his recent regeneration. After landing on the barren wastes of Titan Three, he and Peri have picked up a lone survivor of a crashed space ship. This survivor, Hugo Lang, is a mean-looking young man. In the safety of the TARDIS, he wakes up to see Peri and the Doctor. Instantly, he assumes that the Doctor is the one responsible for the crash of his ship, and not stopping to ask any further questions, raises his gun to kill the Time Lord.

Episode Two, 23-3-84

The erratic Doctor has promised Peri that he will be able to transport them both back in the TARDIS before Edgeworth's Titan Three laboratory is programmed t blow up. Although sceptical, Peri does as she is told and is safely returned to the TARDIS. Unfortunately, the Doctor does not seem so lucky. Watching on the scanner screen, Peri is horrified to see a massive explosion tear the Titan Three complex apart. The Doctor hasn't made it – he must be dead.

Episode Three, 29-3-84

After landing on the planet Jaconda, the Doctor, Peri and Hugo have become hopelessly entwined in Mestor's insane plan for Universal domination. While the Doctor finds himself rather stuck for inspiration, there comes the news that Peri has been captured by Mestor and is now in great danger.

Episode Four, 30-3-84

All is now concluded – Mestor has met his end, and Edgeworth/Azmael has died in the Doctor's arms. Hugo decides to stay on the newly liberated planet, but Romulus and Remus have to be returned to their homes. In spite of the danger being over, Peri is still unsure of this new Doctor – she doesn't trust or like him,a feeling the arrogant newcomer can easily detect. He tells her that whether she likes it or not, he is the Doctor, before breaking into an appealing smile. Despite herself, Peri responds and smiles too.

Cast: Colin Baker (the Doctor), Nicola Bryant (Peri), Dennis Chinnery (Professor Sylvest), Paul Conrad (Romulus), Andrew Conrad (Remus), Maurice Denham (Edgeworth/Azmael), Barry Stanton (Noma), Oliver Smith (Drak), Edwin Richfield (Mestor), Kevin McNally (Hugo), Dione Inman (Technician), Helen Blatch (Fabian), Seymour Green (Chamberlain), Roger Nott (Prisoner), Steve Wickham, Ridgewell Hawkes (Gastropods).

Directed by Peter Moffatt. Written by Anthony Steven, Designed by Valerie Warrender, Incidental Music by Malcolm Clarke, Script Editor: Eric Saward, Produced by John Nathan-Turner.

part 1

ATTACK OF THE CYBERMEN

Note: Although the first Colin Baker season was broadcast in forty-five minute segments, we are including the breaks that split the stories back into twenty-five minute episodes for foreign sale. Thus, the episodes dated are the ones shown in England.

ATTACK OF THE CYBERMEN (Serial 6T)

Four Episodes

Episode One

The Doctor and Peri have arrived in London and are investigating via the sewers. Here all is dark and dank. On their way along a passageway, the time travellers are unaware of the shadow of a Cyberman's arm indicating a menace looming just behind them.

Episode Two 5-1-85

The Doctor, Peri and Russell have returned to the TARDIS. Realising that the Cybermen have been in the vicinity, they enter the ship cautiously. At first it seems as if the console room is deserted – and then the Cybermen strike. Russell is quickly killed, Peri rushing to his side. Taking no heed of her screams, the Cyberleader orders the young American to be destroyed.

Episode Three

Peri has fallen into the hands of the strange but rather beautiful Cryons. No longer having to worry about herself, her thoughts turn to the Doctor. But, she is told, a rescue attempt to save him would be quite out of the question.

Episode Four 12-1-85

Lytton has died, painfully and pointlessly. Indeed, there have been many deaths in the final struggle between the Doctor, the Cybermen and the Cryons. The Doctor himself has had to act violently and it is in a depressed mood that he returns to the TARDIS and the waiting Peri. Seeing his demeanour, Peri points out that Earth and the web of time have been safeguarded – all was not in vain. But the Doctor can only remember how much he misjudged Lytton.

Cast: Colin Baker (the Doctor), Nicola Bryant (Peri), Maurice Colbourne (Lytton), Brian Glover (Griffiths). Terry Molloy (Russell), David Banks (Cyber Leader), Brian Orrell (Cyber Lieutenant), Michael Kilgarrif (Cyber Controller), John Ainley, Pat Gorman, Thomas Lucy (Cybermen), Sarah Greene (Varne), Sarah Berger (Rost), Esther Freud (Threst), Faith Brown (Flast), Michael Attwell (Bates), Mike Braben,Michael Jefferies (Policemen).

Directed by Matthew Robinson. Written by Paula Moore, Designed by Marjorie Pratt, Incidental Music by Malcolm Clarke, Script Editor: Eric Saward, Produced by John Nathan-Turner.

VENGEANCE ON VAROS – (Serial 6V)

Four Episodes

Episode One

The Doctor and Peri have avoided remaining trapped in the TARDIS only by using the last of their power to land on the planet Varos, somewhere the Doctor isn't too keen on. Switching on the scanner, they see an armed guard approaching the ship – the Doctor wonders who this will be.

Episode Two 19-1-85

The Doctor is crawling along the passageways, nearly overcome by the force of the hallucinations which make him think he is stranded in the midst of a vast, burning desert. Sil, the Governor and Peri are watching his agony on a wall of TV screens. As the Doctor gives in and collapses, a close-up is ordered. Sil is delighted – the Doctor is dead as death! As Peri reels from this display of sadism, the Governor orders the recording to be cut there.

Episode Three

Peri and Areta have been taken by Quillam and Sil and are to be transmogrified. Peri starts to transform into a bird, while Areta is more reptilian. The Doctor, however, manages to rescue his companion, and, as she struggles to sit up, he tells her to walk.

Episode Four 26-1-85

The enraged Sil's plans are all now in tatters – he is so furious that his voice box explodes, leaving him unable to articulate his anger. The Doctor and Peri depart in jovial spirits. Meanwhile, the viewing screen in Arak and Etta's living quarters has gone blank. She confirms they are now free. Dismayed, her husband asks what they should do now. Equally dismayed, she replies that she doesn't know.

Cast: Colin Baker (the Doctor), Nicola Bryant (Peri), Jason Connery (Jondar), Nabil Shaban (Sil), Martin Jarvis (the Governor), Forbes Collins (the Chief), Owen Teale (Maldak), NicolasChagrin (Quillam), Geraldine Alexander (Areta), Graham Cull (Bax), Hugh Martin (Priest), Bob Tarff (Executioner), Stephen Yardley (Arak), Sheila Reid (Etta), Keith Skinner (Rondel), Jack McGuire, Alan Troy (Madmen), Gareth Milne, Roy Alon (Mortuary Attendants). irected by Ron Jones, Written by Philip Martin, Designed by

THE MARK OF THE RANI

Tony Snoaden, Incidental Music by Jonathan Gibbs, Script Editor: Eric Saward, Produced by John Nathan-Turner.

THE MARK OF THE RANI – (Serial 6X) Four Episodes

Episode One

The Rani has been surprised in her makeshift laboratory by the ever inventive Master. She quickly realises that he is up to something and does not spare him her biting sarcasm. He tells her that the whole Universe knows that he is indestructible, which the Rani ominously questions with "Is that so?"

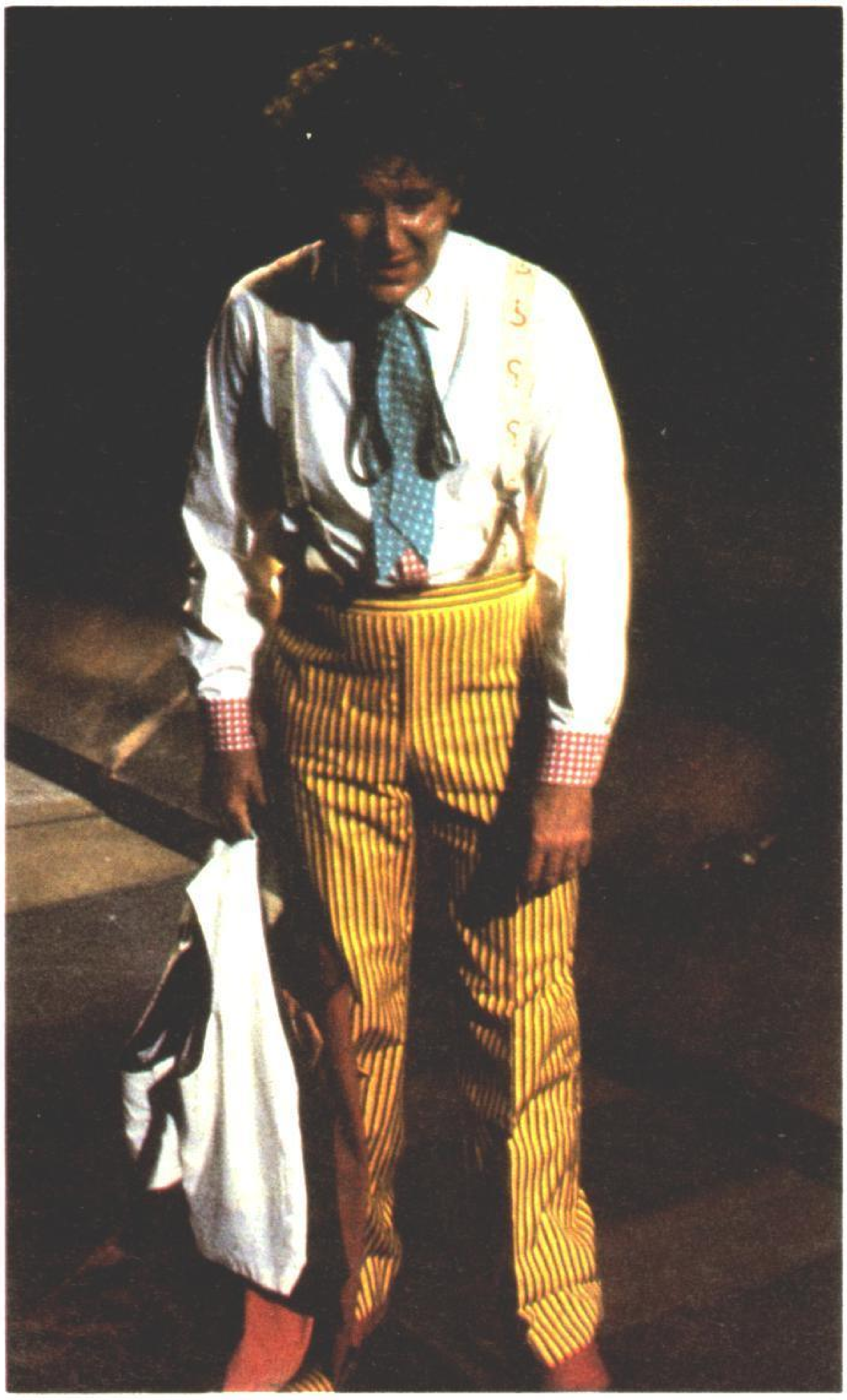
Episode Two 2-2-85

The aggressors have now turned their hyperactive attentions towards the Doctor, all as the Master has planned. Peri can do nothing as the Doctor, fastened to the Rani's operating trolley is wheeled onto a line leading directly to a mine shaft. The trolley gains speed, as Peri runs after it, hurtling towards the yawning black chasm.

Episode Three

The agitated Doctor needs information. Deciding he has to talk to George Stephenson, he asks Luke where that man can be found. As he rushes off, a surprised Lord Ravensworth asks where he is going.

VENGEANCE ON VAROS



Episode Four 9-2-85

Inside the Rani's TARDIS time spillage has taken over. The Master and the Rani watch helpless, pinned to the wall, as various containers shatter and the dinosaur embryos within begin to grow. Rushing out of the mine just in time to avoid the explosion, Peri and and Doctor leave, giving Stephenson a rare chance to witness scientific magic as the TARDIS de-materialises before his eyes.

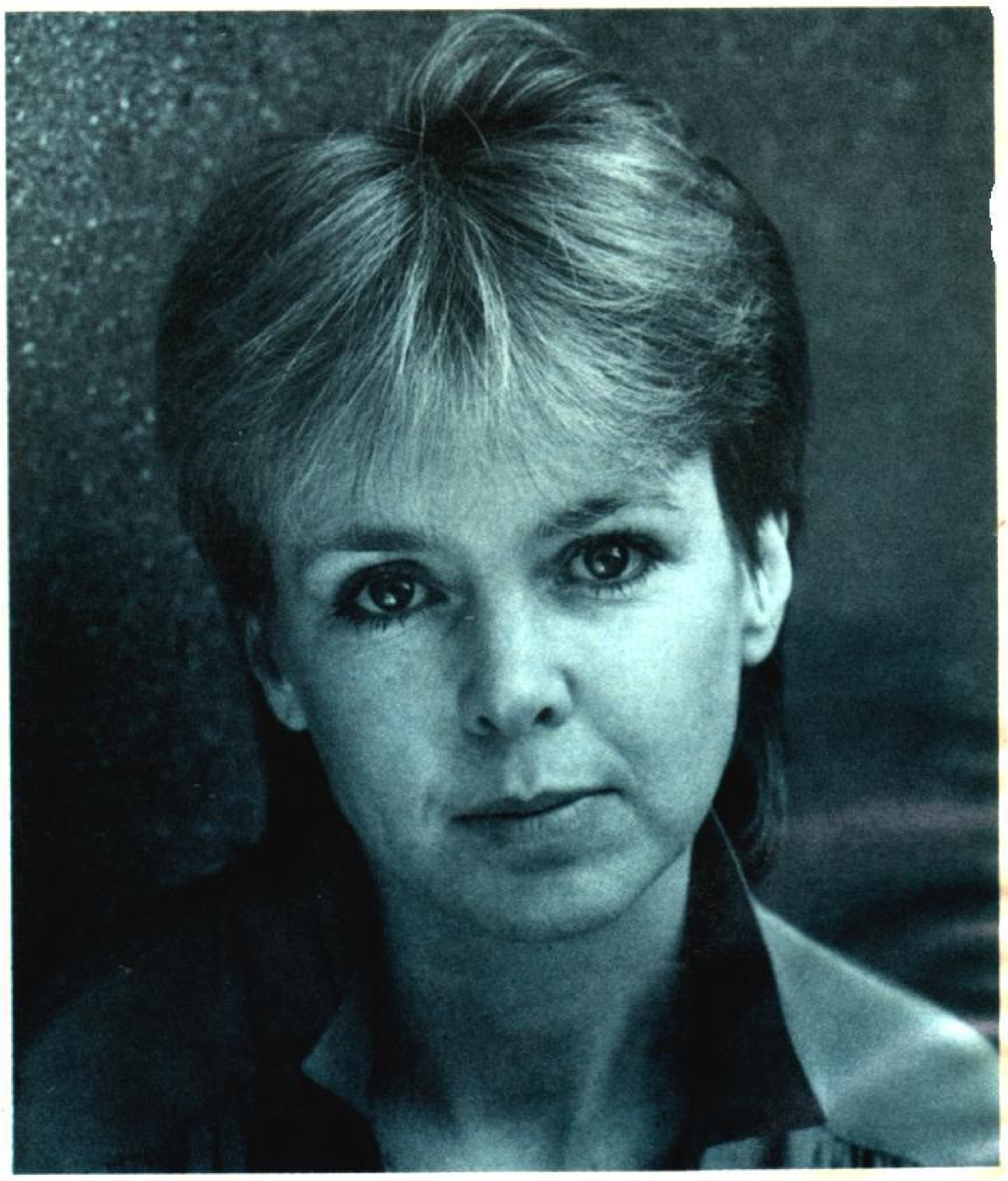
Cast: Colin Baker (the Doctor), Nicola Bryant (Peri), Anthony Ainley (the Master), Kate O'Mara (the Rani), Terence Alexander(Lord Ravensworth), Peter Childs (Jack Ward), Gary Cady (Luke Ward), Gawn Grainger (George Stephenson), William Ilkley (Tim Bass), Hus Levent (Edwin Green), Kevin White (Sam Rudge), Richard Steele (Guard), Martyn Whitby (Drayman), Sarah James (Young Woman), Cordelia Dutton (Old Woman), Alan Talbot (Tom), Nigel Johnson (Josh).

Directed by Sarah Hellings, Written by Pip and Jane Baker, Designed by Paul Trerise, Incidental Music by Jonathan Gibbs, Script Editor: Eric Saward, Produced by John Nathan-Turner.

● **by Richard Marson.**

Wendy

Wendy Padbury played the companion Zoe during the Troughton era. Richard Marson recently talked to her about her role as the vivacious astro-physicist with an unusual line in costumes.



Padbury

"I wanted to be a dancer originally and I won a scholarship to ballet school," Wendy Padbury recalled. "I was all right from the waist up, but if you looked, you could see I had flat feet. I can dance, but ballet was out, as it's so strict. I decided I still wanted to do something in that field, so I started dancing at a local Saturday school.

"Then, when I was at grammar school, I began writing off to stage schools and agents. When I finished school, I went away from home to the Aida Foster stage school – an enormous step. From being a schoolgirl one day to being at stage school the next was very daunting. I was just coming up to sixteen and I'd done little more than a play at school. All I knew was that I wanted to do it."

Wendy Padbury is a bubbly, attractive woman in her thirties, still full of her chosen profession, and because of her diminutive height, still playing children! Her wide-eyed look made sure she was in demand from the very start of her stage school course.

"In my first week at stage school, I think I had eleven auditions and I got three jobs. One was modelling children's swimwear for Marks and Sparks, 'cause I'm so small. Another was on telly on a show called *Monitor*, a sort of Sunday night arts show. Johnny Dankworth had just made a record of Dickens characters and they wanted people to enact these characters. I was Little Nell and I didn't have to speak, but it put me in front of a camera and I could look, watch, listen and learn. That was great, and then I did a musical called *Roar of The Greasepaint, Smell of the Crowd* with Tony Newley. That was great, too, so I was very lucky."

By the time she was seventeen, Wendy had landed a part in the ATV soap *Crossroads*. This prepared her well for her *Doctor Who* recording schedule: "Oh my goodness – that was a training and a half. We were on five days a week. It was two days' rehearsal and then for the rest of the week we'd record one in the morning and one in the afternoon. It was incredible – if you couldn't learn lines, forget it!

"When I arrived, there was another new girl, an actress called Susan Hanson – and she's still in it! Everyone was very friendly, and it was a bit like *Who*, in that people were always coming in and out, so there were always new faces."

"We were given a mark to stand on and you had to say these lines of dialogue which didn't make sense . . ."

Within months, Wendy had had plenty of experience, and it wasn't long before her stage school, which also acted as her agent, sent her along to audition for a part in *Doctor Who*:"I auditioned along with the rest of the world and his wife! I went and queued with all these girls. I think about a week later I was called back and then the week after that, with fewer and fewer other girls each time. It got down to about half a dozen of us and then it was almost like a screen test.

"We were sent a page of dialogue to learn and the test was done at Lime Grove – it may well have been on the set of another story. We were given a mark to stand on and you had to say these lines of dialogue, which didn't actually make sense, as they weren't out of anything. The first one was a laugh line, the next was a sad, the next tears – all these emotions in a page of dialogue!

"The camera was placed to give a big close-up of eyes only – not even a full shot of the face. When I saw it on the monitor, I thought, 'My God,' and my knees began to tremble, which was awful as we weren't meant to move from this spot. It was really frightening.

"A couple of days later I got a phone call from my agent saying, 'They'd like you to do the job,' so I said, 'All right then, that's wonderful.' An hour later she phoned me back again. I'd already been for another interview for the film of *The Prime of Miss Jean Brodie* and I'd got that as well.

"For the next forty-eight hours, I gave my agent hell. I kept phoning and saying, 'I'll do *Doctor Who*,' with her saying, 'Are you sure?' I'd say, 'Yes,' and then I'd think about *The Prime of Miss Jean Brodie*, how good it could be, and I'd phone back and say I'd changed my mind. This went on and in the end I think she said that *Doctor Who* would probably be better in the long run. So *Doctor Who* it was."

How soon had Wendy joined the show after accepting the part? "Oh quite quickly. There were costume fittings straight away."

"They were always putting me in cat suits with zips that were always breaking."

Mention of costumes brought back memories of some bizarre outfits Zoe was given to wear. Had Wendy liked this element of the show? "Oh yeah, it was really good stuff. I loved them all. They were always putting me in cat suits with zips that were always breaking.

"I had one wonderful costume in black and red. It was a short skirt with a sort of waistcoat and was made out of a kind of PVC paper, which looked stunning. It had a sort of sheen to it and looked wonderful, but the minute I bent down in it, it tore. So they were forever running up these paper skirts for me, because they didn't last five minutes. I remember having another with a feather boa which I thought was wonderful – it didn't go with the rest of the costume at all, but it was super."

Wendy quickly found herself at home in the series: "Tristan de Vere Cole directed my first one and he was a great help because obviously, I was the new girl again and scared. I looked to him and he helped me a lot. The other nice thing about *Who* was that with each story it wasn't just a new director coming in, it was a new everybody, so after that first one, I wasn't the new girl, I was the old girl!"

Most viewers found Zoe a re-

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Wendy Padbury

◀ freshing, rather appealing character. Did Wendy find this too? "I think she probably was appealing, yes. I liked her to start off with, because I think she was slightly different from a couple of the others who screamed a lot. She was an astro-physicist and was supposed to know what was what – she was fairly intelligent. I used to like scenes with Patrick (Troughton) and Frazer (Hines) where they would be panicking and Zoe would be saying, 'Now, don't worry, Doctor – leave it to me. No – don't touch that, I'll do it.'

"Sadly, I think, with each consecutive story it was watered down, until I became a screamer again. One was allowed to change the odd line but I think sometimes the writer wrote for the Doctor, the boy and the girl in that order, rather than for Jamie and Zoe. There were scenes in some stories that we couldn't do at all."

The Space Pirates.

"They were terribly cruel about my height but I was young then and it mattered much more."

Wendy Padbury, Frazer Hines and Patrick Troughton all had a lot of fun making the show – apparently corpsing was a part of the everyday routine. Was this true? "Ah – of course it was. I am a terrible giggler and so are Patrick and Frazer. We were dreadful together. It was probably the best job I've ever done, and certainly the happiest! We had loads of giggles. The things that went on in the TARDIS were unbelievable! They were terribly cruel about my height, but I was young then and it mattered much more!"

Doctor Who is notorious for the complexity of some of the lines. Wendy remembers these tongue-twisters well: "Often you wouldn't be able to get your mouth round some words. You'd find that there were certain sentences you had to say that you never would, either because you would laugh at them, or because you were so tongue-tied it was just impossible. We had to change quite a few things that each one of us had to say."

Like all *Doctor Who* stars, Wendy has clear memories of the monsters she 'worked' with: "The Cybermen always looked very impressive, I thought. Very tall. They weren't my favourites, though. I liked the Ice Warriors – they really gave me the creeps. I don't know why. I'd sit in make-up with the guys who played them having coffee, and waiting for their make-up to go on, which took hours. But as soon as we started recording one, they really gave me the creeps."

Did the continuous recording process used in those days help in the all-important suspension of disbelief? "I used to think it helped at the time. I used to enjoy doing it that way, but now I've worked in telly doing rehearse-record, I'm not so keen on a straight-run situation, because I think at times you can do it better. Nine times out of ten a retake on *Who* would be a technical problem rather than the actor's problem – unless there was something absolutely disastrous. In rehearse/record you have an opportunity to say, 'Look, excuse me please, but I'm not really happy with that – can we do it again?' When you're going from scene and there's no break in between, you're coming off the set thinking, 'I've got to get over there, because there's another scene coming.' There's not the time to sit back and think."

"I did find that from when I woke up till when I went to bed, my thoughts were all *Doctor Who*."

Presumably, Wendy's domestic life was almost completely dominated by the rigours of *Doctor Who*? "Well, life did literally revolve around it, there's no doubt. I had six weeks off in the middle, which was lovely, but I did find that from when I woke up to when I went to bed, my thoughts were all *Doctor Who*.

"The theatre has a different emphasis. In TV, when you get to studio most problems are solved. The work is hardest at the beginning when you're rehearsing and learning lines. By the time the technicians know what they're doing, you know what you're doing, too.

"In theatre you start off the same way, plotting scenes and learning lines, but the nearer you get to your first night, the more complicated and difficult it gets and the more hours you spend. There comes a time when you say, 'Look, we shouldn't work this late,' but you've got to or else there wouldn't be a show opening the next night. That happened in the *Doctor Who* play I did, which was full of technical problems. During the last two or three days of that we lived in the theatre and barely went home. Once you've opened you relax a bit, but you conserve your energy because you're punch-drunk with tiredness. There's more atmosphere on stage, it's a very different style – no one claps you after a day in the studio!"

Many of the locations during Wendy's stint on the series were cold and cut off from civilisation: "We never went anywhere terribly glamorous. We did go to Brighton rubbish dump, which was really nice! (laughs) It was always nice to go away filming, though – it gave you time to think, because it's much slower, much more like rehearse/record. Everyone was cold – we were filming in constant rain for *The Krotons*.

"Brighton was the worst because we came at Easter and it was snowing. There were rats crawling around that you wouldn't believe! I had a miniskirt on and my dresser used to bring her fur coat. There was a little bottle of brandy in the pocket, which believe me you needed – it was really freezing."

Wendy admits to there being one *Doctor Who* story on which she didn't enjoy working, claiming all the others were "great". She continues: "The story was called *The Dominators* and it's odd, but I remember very little about the story. I remember Ronnie Allen and I remember the director, Morris Barry. I found him a bit suffocating – we weren't really allowed to come up with any ideas on that one, we were just told to get on and do it. If there was a hard one, that was it.

"*The Mind Robber* was my favourite story – there were lots of problems with the script and Frazer got chicken pox and it was all so hectic we just ploughed through it. But Emrys James was wonderful, and so was David Maloney who directed lots of my episodes. I really loved that one – I remember the toy soldiers, the forest of trees which were like a maze of letters and the set where everything was white."

"I find it very difficult to relate the person on the screen to me."

What had Wendy thought of the finished shows and did she found it peculiar watching them in black and white? "I still find it weird watching myself. I can't bear it, I usually watch from behind a door and pretend I'm not looking. I suppose sometimes it's valuable but you can be too critical. Once it's done it's done, and you've done it to the best of your ability. I find it very difficult to relate the person on the screen to me.

"I think my *Who* s looked fairly spectacular. I suppose in a way it's very sad that they weren't in colour but, on the other hand, I personally liked the black and white. Something about it adds an atmosphere, slightly eerie."

Had Wendy found she received considerable public recognition after her first appearance? "Yes, a lot of it. ▶

Wendy Padbury

◀ It didn't bother me, it's part and parcel of the job really. Now Patrick was very private and didn't like it. For me, it depends on a) who it is and b) what the circumstances are. Some people can be so rude and that is fairly unpleasant. Other people are charming. If you're going to do something long running, you've got to accept it. My husband [actor Melvyn Hayes] played a gay character in *It Ain't Half Hot, Mum* for ten years and he gets it all the time."

Wendy Padbury left *Doctor Who* in June 1969, along with her co-stars. There had been some talk of her carrying on to the new era; was this true or false? "Oh, true, but I really thought as Pat and Frazer were going, it just couldn't be the same, so I thought it was an ideal time to leave, really. I had had no set idea of how I wanted to do it – I can't even remember how one was contracted at the time. I think we had various contracts along the way and the three of us came to an end at the same time.

"It seemed like a good idea to go – they tried to persuade me to stay, saying, 'We're going into colour next year,' but I was glad I went – it was the right idea. I was quite happy with the way they did it. It was sad, but when you've decided to leave a job, you're leaving it and hopefully going onto something new, so there was an excitement, too."

Patrick Troughton has been quoted as saying he was exhausted by the end, but Wendy simply commented: "Ah, well, Patrick was older than me, I was terribly young and I was managing it!"

"Patrick and I might not see each other in the year but we always write at Christmas."

Had Wendy kept in touch with co-stars? "Yes. Patrick and I might not see each other in the year, but we always write at Christmas. I bump into Frazer now and again. They were very easy to work with. When I was a little girl and we got our first TV, Patrick was in the Sunday afternoon classic, *The Old Curiosity Shop*, and I thought he was magnificent. I really admired him as a girl, so when I knew I was doing *Who* with him, it was an amazing feeling."

The Wheel In Space.

After leaving the show, Wendy played another child in a stage production of *Wait Until Dark*, and took the juvenile lead in *Alice In Wonderland*. About this time, she appeared in London's West End in the *Doctor Who* stage play, *Seven Keys To Doomsday*. How had this come about? "They just got me through my agent. I think for children, it was pretty spectacular. It was very, very technical. Probably now, with shows like *Time*, it wouldn't be that impressive but for then it was quite an amazing show, and Trevor Martin was a lovely Doctor.

"There wasn't a long time to rehearse, which was a bit of a problem. There were loads of things that could have gone wrong. We used hundreds of back projections and once started, they couldn't stop. They were all operated on word cues, so you knew if you forgot the line and you didn't give the poor guy who started the machine the cue, then forget it! So you were not only trying to be busy thinking about what you were doing yourself, you were worrying about getting cues to other people, so they could do what they had to. "Unfortunately, we didn't last long. I'm sure we would have run longer had it not been a bad time in the West End – IRA bombs were going off and coachloads were cancelling as people became too frightened to come into town. We heard the Selfridges bomb actually while we were on stage. It was sad, because we knew we had a good show and we were going to go on tour, but we never did."

During the early Seventies, Wendy spent three seasons as a regular in Southern TV's *Freewheelers* show: "I loved that for the same reason I'd loved *Doctor Who*, it was like a big family. Southern was small, everybody knew everybody and it was like being at home. For thirteen episodes per season we'd do ten weeks filming, followed by thirteen in the studio. I have to say it was better paid than the BBC, too!"

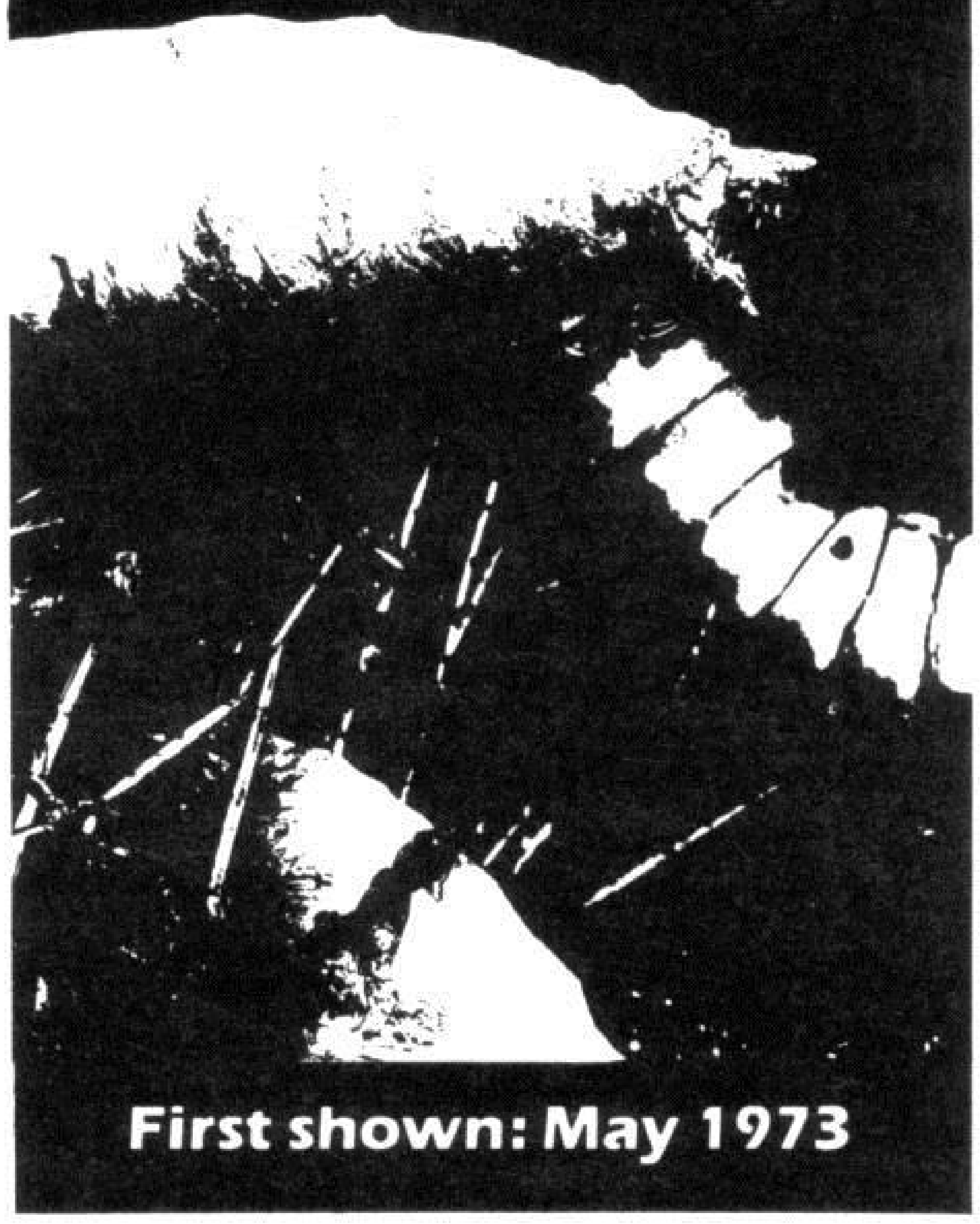
During the second series, Wendy met and married her actor husband Melvyn Hayes. Over the next few years, she worked professionally less and less, as she started a family. Did Wendy make a conscious decision to concentrate on her family, and was it an advantage being married to another actor? "Having children is in career ways a drawback. I didn't just choose between work or family – that's not me. Having my family was most important, then my career. I suppose it helps, being married to an actor. I'm quite used to Mel being away for weeks on end and coping at home and he's quite used to me going out to work and him coping with the kids. If I was married to a banker, problems would probably arise through the unsociable hours. I don't like being away from home and missing the kids' school plays and sports days and so on, which is why I don't do much now."

Wendy did return briefly return to our screens in *The Five Doctors* special and in the *Five Faces* repeat of *The Krotons*. She recalls: "I'm such an idiot, because I videoed the repeats but I'm not very good with videos. It came out and we watched them and fell about laughing saying, 'I remember that,' and so on. Then I accidentally videoed something else over them! *The Five Doctors* was hysterical, within seconds we were all fooling around, just like we used to in the old days. Terrific fun."

In recent years, Wendy has done quite a lot of radio work, as well as appearing in two seasons of the stage show *Superted*. She still receives fan mail from *Doctor Who* – a sure sign of the enduring popularity of her television character: "Every day I get letters. I answer them all and send the odd photo. It's extraordinary, isn't it? We've talked about why it's so successful and I just don't know. I just don't know. It was a super experience for me – there was almost every episode of every story when you'd think,'What am I doing here?' I'm just glad I *was* there!"

Wendy Padbury can be seen on the BBC Video release, The Seeds of Death. *Here at* **Doctor Who Magazine** *we'd like to thank her for talking to us during her recent theatre run at Brighton.* ◆

ARCHIVES



First shown: May 1973

THE GREEN DEATH

EPISODE ONE

The village of Llanfairfach is a quiet little mining community in the depths of Wales. However, the tranquillity above ground is not matched in the mines deep beneath the village's colliery buildings. Once filled with local miners, only one of them currently walks the narrow passages; on his face is a look of profound fear.

Up on the surface, an expensive jeep pulls up at the main entrance to the colliery. It carries a moustachioed businessman, Stevens, who is confronted by an angry demonstration from the jobless miners who once worked at the mine. Holding up a piece of paper, he tells them that its contents will provide wealth in our time. The miners greet this with sceptical jeers.

Back in the mine, their terrified colleague is now making his way up to the surface via the lift. Sweating and exhausted, he stares in horror at his hand – it is glowing a bright green!

Stevens has by now won his opponents over, telling the miners that coal is dying and that oil is the future. The government has given the go-ahead for expansion at the plant by its new owners, Global Chemicals, which will mean jobs, houses and cars.

A voice shouts above the rest, saying it will also mean muck, death and devastation. This is Professor Cliff Jones, a young Nobel prize winning scientist, and head of a breakaway community commonly known as the Nuthutch. Fortunately for Stevens, the miners dismiss Jones as an idealist, a dreamer. Suddenly, the pit's alarm sounds. It has been triggered by the miner, who is dead, his body now glowing green all over.

In the his lab at UNIT, the Doctor busies himself repairing the TARDIS' space time co-ordinator. While he enthuses about the prospect of visiting Metebelis Three, the planet with a blue sun, Jo starts to read the paper. Her attention is quickly caught by a piece about Professor Jones' fight against the Global Chemicals deal. She announces she is going to pack a suitcase, not for Metebelis Three, as the Doctor thinks – but for Llanfairfach, Wales.

The dead miner was on the monthly inspection, Professor Jones is told. The green effect resembles putrefaction, but this man hasn't been dead more than an hour. News of the death has reached the Brigadier, who tries unsuccessfully to get the Doctor to help. The results of sabotage at Global Chemicals could be international.

The Brigadier offers Jo a lift there and only then does the Doctor realise how serious she is – his offer of all time and space does not sway her. Jo explains that this is something she must do and that in some ways, Professor Jones reminds her of a younger Doctor. The Doctor promises to follow her down, watching sadly as she leaves and remarking to himself that the fledgling seems finally to be leaving the coop. He leaves in the TARDIS.

The Brigadier drops Jo at the Nuthutch, while the Doctor lands on Metebelis Three, a blue planet indeed – but cold and hostile with it. As he leaves the TARDIS he is immediately attacked by some sort of mutant wildlife.

Jo, meanwhile, finds the Nuthutch deserted, until she spies a lab door and discovers Jones working inside. He explains that everyone else is out in the fields on a principle of no work, no food. Jo rapidly has a disastrous effect on his lab, nearly ruining his experiment. Exasperated, he sits her down on a stool, calling the disgruntled girl a cloth-headed kid.

Tiring of Jo's mutinous silence, Jones lightens the atmosphere by making her laugh. The Doctor, meanwhile, has nothing to laugh about. He is on the run, struggling along a narrow ledge. Back in the Nuthutch, Jo finally realises that this attractive young man is the Professor, when the latter explains that all his research into fungus wouldn't have been possible without the money from the Nobel Prize. This community isn't here to drop out, but to help the world escape from the petrol and plastic rat trap of modern day life.

At Global Chemicals, the Brigadier insists that while he will look after the company, he will still investigate the miner's death, using the Doctor. Stevens' colleague, Elgin, phones the UNIT lab but the Doctor is busy getting a Metebelis crystal, and isn't there to receive the call.

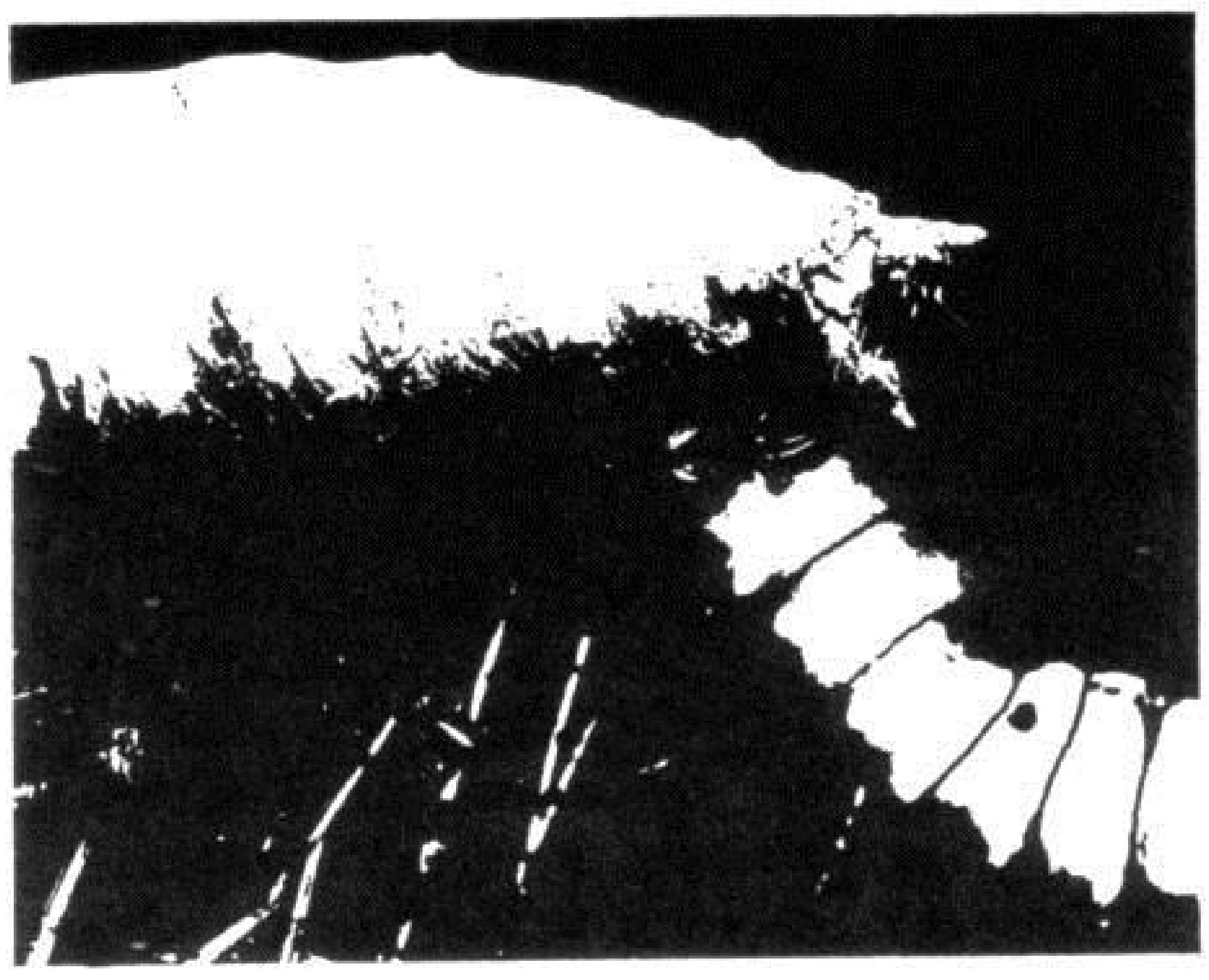
Stevens tells the Brigadier that Jones is a doom merchant. Jones tells Jo a different story – that Global Chemicals' refining process produces a waste in the form of a thick sludge, like liquid plastic, which can't be broken down. He wonders whether they're pumping it down the mine and Jo suggests investigating. He agrees, but says he has work to do. Furious at his patronising tone, she leaves.

Down in the colliery, one of the miners, Dai, agrees to take a look below. Stevens suggests sealing it off, but the Brigadier still intends to investigate the mine, a phone call finally reaching the Doctor, who has returned dishevelled and shaken from Metebelis Three. He speeds up to Wales in Bessie, the Brigadier spotting his arrival. He leaves and Stevens summons a heavy, Hinks, ordering that no-one must go down the mine. After Hinks goes Stevens put on a weird pair of headphones.

Jo persuades the miners Dave and Bert to let her go down the mine after a call from Dai, whose hand is glowing green. She leaves with Bert. Outside the Doctor and Brigadier pull up in Bessie, and notice the lift is operating. Without seeing Hinks slinking off in the other direction they rush in and try to stop the lift, but the mechanism is out of control. The cage hurtles down the shaft . . .

EPISODE TWO

With Dave's help, the Doctor reverses the motor and jams the mechanism with a crowbar. Jo and Bert are ▶



◀ thrown around but are unhurt. They are suspended about 20 feet from the shaft bottom. Bert uses a rope and starts to climb down. Up on the surface, the lift system is a wreck – both lifts being jammed because as one goes down, the other automatically goes up. To free the other lift will require cutting equipment, which Dave suggests they get from Global Chemicals. Jo and Bert have climbed down to find the emergency phone is out of order and Dai is in a bad way.

At Global Chemicals Elgin takes a call from the Brigadier and just as he agrees that the company has cutting equipment, the line is cut by Stevens. At the Nuthutch, Professor Jones says he knows that Global Chemicals has the equipment and promises to come over straight away.

Stevens is meanwhile instructing a junior, Fell, to make sure there is no investigation of the mine and to help obstruct UNIT. His reluctance is met by Hinks barring the exit and a voice, registering on a kind of electrical impulse screen, which Stevens introduces as the BOSS. The voice orders that Fell be processed.

In the mine, Jo and Bert realise that whatever is causing the green death is down there with them. Up in Stevens' office, the Brigadier is told by a de-personalised Fell that there is no equipment, as it is being replaced. Stevens shows the Brigadier out, while an incredulous Elgin confronts Fell who tells his one-time friend that disloyalty cannot be tolerated and that his attitude will be reported.

The Brigadier radios Captain Yates, meanwhile Bert is re-assuring a scared Jo. Up above, Dave phones the National Coal Board with news of the accident, but the Doctor has detected Hinks' sabotage of the brakes. By now, Dai is much worse and Bert remembers an emergency shaft, which Jo says will be a better bet than just waiting around.

The Doctor and the Brigadier arrive at the pit head and meet Jones. The Brigadier and Dave leave to fetch the equipment from the nearest town, Newport. Asking Jones if he knows Global Chemicals' layout well, and receiving a yes, the Doctor begins to plan . . .

Outside the company, Jones organises a distraction in the form of a demo which brings all security to the main gates and allows the Doctor to get inside over the electrified fence using a small motorised crane. Sensors, however, detect the intrusion. BOSS asks for identification and not knowing who the intruder is, Stevens requests instructions, to which the disembodied voice orders no action as yet.

Then the Doctor moves into the main storage area and BOSS orders him apprehended, to discover his purpose. Hinks and two guards attack the Doctor, who escapes using aikido, only to be caught by automatically closing electric doors. Stevens arrives and hearing the Doctor's claim that there is equipment in a nearby shed, shows him that the shed is, in fact, empty. Elgin watches, dissatisfied.

Jo and Bert make their way through the mine tunnels. It is getting stuffy but help is at hand – the Brigadier has found the cutting equipment at a local garage. It is agreed that the Doctor, Dave and two others will descend. Below, Jo and Bert struggle on until an exhausted Jo has to rest. To save energy they turn off their head lamps, but there is still light. After smelling something rotten, Jo points to a trail of green slime on the wall. This is glowing, giving off light. Bert touches it and says it burns.

Further back, the Doctor and friends have found Dai dead, along with Jo's note and a rough map of their route. He and Dave go on, while the other two take Dai to the surface. Bert is tired and can't go on, so Jo tries to go on to find help. Behind them, Dave notices the light and the rotten smell. They find Bert, whose fingers are glowing green, and ordering Dave to take him away, the Doctor goes in search of Jo, who has come across a nauseating pool of giant maggots, swimming in the green slime.

The Doctor arrives and they turn to leave. At this, a section of the tunnel caves in, blocking their route. From the rubble crawl three of the maggots, heads rearing blindly as they make for this new source of nourishment . . .

EPISODE THREE

The Doctor and Jo escape by using an old coal-loading car and propelling themselves across the foul pool with the aid of a pit prop. Back at Global Chemicals, a suspicious Elgin enters the pumping room, where Fell is at work.

The Doctor and Jo have found a way out marked on their map, while the Brigadier explains to Stevens that, under the auspices of the United Nations, his people will be carrying out a full investigation. Stevens' threats are met by the Brigadier's assertion that he has Cabinet level support. This prompts the director to get the Minister of Ecology on the phone. Climbing up the tunnels, the Doctor and Jo find some giant eggs, one of which the Doctor takes to examine.

In the pumping chamber, Fell asks why Elgin is here, as he is not authorised. The latter argues about this. Elsewhere, the Brigadier meets with little joy from the minister, who, together with the Prime Minister, orders him to stay in line with Global Chemicals.

Jo and the Doctor have found a pipe leading out, and they begin the long climb, detecting the smell within – of crude oil waste from Global Chemicals. Elgin is trying to get Fell to fight his programming – especially as the intruders in the pipe have been spotted and Fell is now planning to allow gallons of waste to flood the pipe.

The Doctor and Jo feel the area vibrating and begin to hurry, while Elgin says they have to be saved and demands to know how to open the inlet door. Fell manages to overcome his brain-washing long enough to tell Elgin how to let the Doctor and Jo in, and they escape certain death by seconds. Fell collapses.

While Stevens assures a chastened Brigadier that he will co-operate in every way, the Doctor is telling Elgin about the maggots. Fell recovers and escapes, and Elgin arranges to get the Doctor and Jo out via a back lift. Fell appears in Stevens' office, saying he has a headache. Soothingly, Stevens puts the headphones on his junior, but

re-programming doesn't work. BOSS orders self destruction and in spite of Stevens' pleas, this is initiated. Fell rushes off, past Elgin, Jo and the Doctor and hurls himself from a high balcony onto the ground below.

Later, at the Nuthutch, the Doctor, Jo and the Brigadier recover from a hard day over a civilised meal – of fungus! There is a call for the Doctor. While he is gone, Cliff says he is planning a visit up the Amazon for further research into a new fungus to make the world rich. The Doctor returns with the news that Bert has died, which deeply upsets Jo. The post mortem from the first death showed that whatever the infection was, it had attacked every cell in his body.

Back at Stevens' office, Hinks tells the director that the Doctor has an egg, which Stevens orders him to retrieve. The Doctor and Cliff are planning to examine the egg the next morning. Cliff calms a still grieving Jo and the moment is just about to turn to passion when the Doctor comes back in with the Brigadier, who says his goodnights and leaves.

The Doctor suggests a good night's sleep, but Jo says she wants to look at a book about the Amazon. Before going, the Doctor brings out his Metebelis crystal but Jo is only politely interested. Sadly, he turns to go, as Cliff returns. Then he perks up and takes the reluctant young Professor off for a chat about the situation.

In the kitchen, the egg hatches and the newly born maggot slithers its way into the living room, where the unsuspecting Jo sits reading, with her back to the door. The maggot starts heading straight for the back of her neck . . .

EPISODE FOUR

Hinks enters quietly from the French window and the maggot launches itself at him instead of Jo. She screams as the sated creature makes its way out of the window and the Doctor and Cliff arrive. Cliff rings for an ambulance – and the Doctor says that in spite of the maggot having disappeared, he can analyse some of the slime it left behind.

It is the next morning and Benton is supervising the arrival of explosives at the pit head. The Brigadier's hopes for secrecy are dashed when the local milkman sees what is going on. In the Nuthutch, the Doctor and Cliff explain to Jo that the maggots effectively turn human cells into their own. The Doctor says he now has no alternative but to capture the maggot. At this the news that the mine is to be sealed is broken.

The horrified Doctor pleads with the Brigadier for some time to change Stevens' mind, but the director dismisses him as a charlatan and a liar. He goes on to warn the Doctor that the necessary authority to restrain him under the Emergency Powers act arrived that morning. He orders Elgin to bring the man from the Ministry in, and the Doctor is amazed to see that it is none other than Captain Yates!

Jo and Cliff wait, knowing time is running out and Captain Yates insists that orders must go ahead. The Doctor furiously argues to the end, but the mine is blown all the same. The Doctor denounces this as the worst work the world has seen for many a year before leaving. Stevens tells Elgin to show Yates to the visitor's suite.

After they have gone, BOSS tells Stevens that the day is coming fast – and nothing must be allowed to stop it. Back at the Nuthutch, the Brigadier says he didn't have time to tell the Doctor he'd sent Yates in under cover. The Doctor remains disgruntled.

At Global Chemicals, a cleaner enters the pumping room and nearly retches at what she sees – the thick waste in the pipe now infested with maggots. She rushes out and into the arms of Elgin, who takes a look for himself. Up on the local slag heap, Benton is the first to notice the maggots burrowing up from the sealed mine. Before long the area is crawling with the creatures. Elgin, alarmed, goes to Stevens, who suggests pumping more waste down to flush the maggots away. Elgin, disbelieving, says he'll take his complaints elsewhere but Stevens automatically locks the door, before processing his colleague.

The UNIT troops' fire has no effect on the maggots, which is, as the Doctor explains, due to their chitinous skins – a kind of armour plating. No kind of insecticide seems to have any effect, either, and the Doctor says the only answer is a biological counter-strike. In Cliff's lab it's clear that more living tissue is required if a cure is to be found. The Doctor asks the Brigadier to bring some waste from Global Chemicals, so he phones Yates.

The latter is accompanied by a security guard at all times, and cannot talk freely, a fact he gets over to both Brigadier and Doctor, adding that security has been doubled. The Doctor says that nonetheless, he'll be trying to get in, and to watch out for him. A little later, the Doctor tricks his way into the complex dressed as an elderly milkman.

▶

◀ Jo is enjoying herself helping Cliff, until she knocks over an important jar of fungus onto his slides. This understandably ruins the moment. The Doctor's intrusion has by this time been discovered and as alarms sound, he hides in the cleaner's cupboard and begins to peel off his disguise.

In the meantime, Jo is bored by Cliff's absorption in his work. Her offer of a cup of arsenic is not enough to raise his interest, so, scribbling a note, she takes a cat basket and leaves, intending to fetch him back a maggot.

In Global Chemicals, Yates manages to shake off his guard for a brief chat with the Doctor – now disguised as a cleaner – in Yates' office. The latter explains that everything important is isolated on the top floor, reached by a special lift to which only Stevens has the key. He takes his orders from whoever lives in there. At this, Stevens arrives with the guard and escorts Yates off, the Doctor pretending to clean a corner of the room until they've gone.

Cliff discovers that the spilt fungus acts as the cure. At this news he looks up to find Jo gone. Reading her note, he dashes off to stop her. The Doctor now makes his way to the special lift, which he operates using his sonic screwdriver. The Brigadier tells Benton that the RAF will soon be laying on a special air attack. The Doctor reaches the top floor of Global Chemicals and enters a room of gleaming, whirring computer consoles. Suddenly, the voice of BOSS introduces himself, the voice patterns registering electronically on a huge screen. He is all around the Doctor. He is a computer . . .

EPISODE FIVE

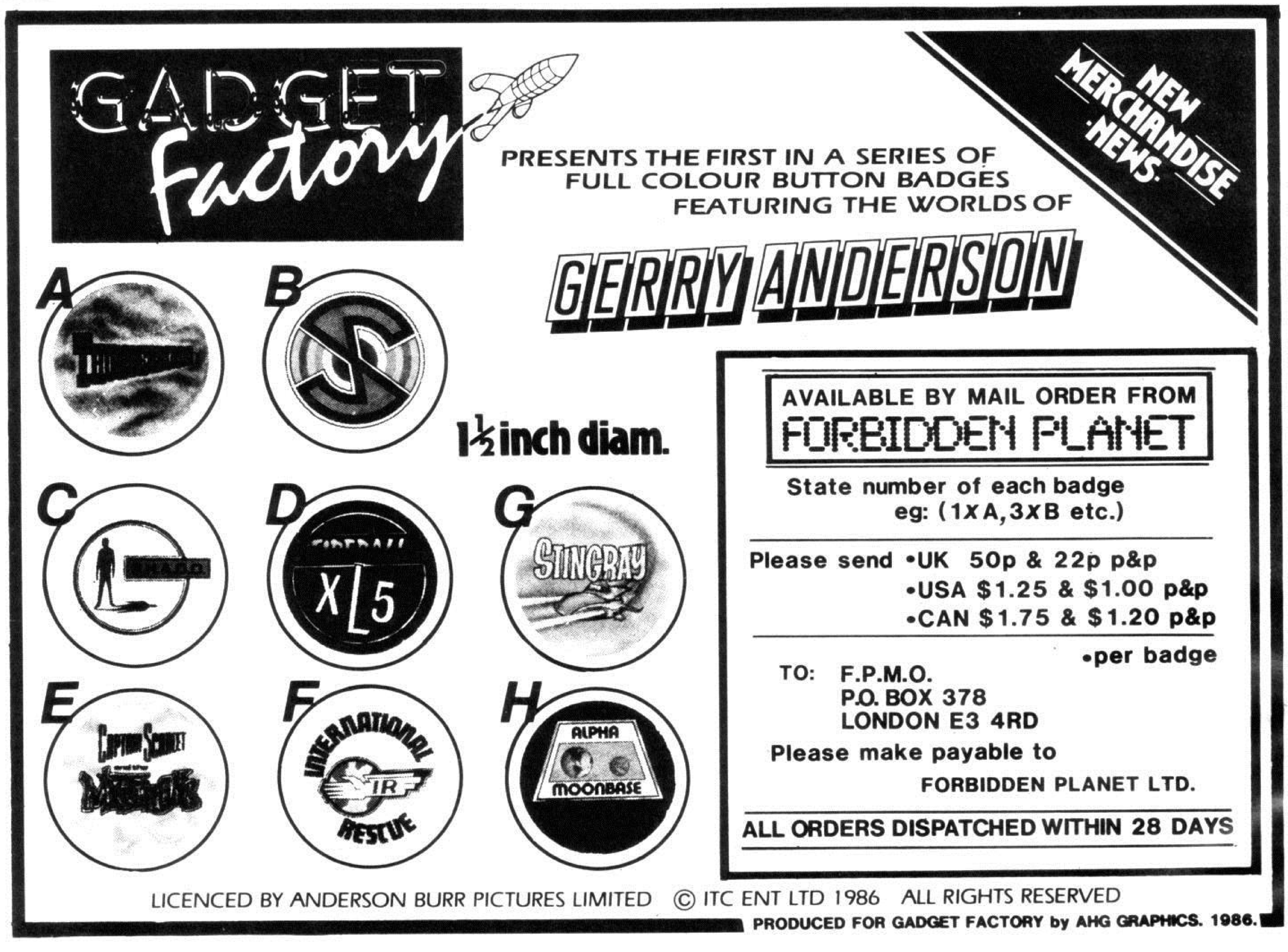
Cliff arrives at the slag heap, where Benton informs him Jo has been looking for the Doctor. As Benton moves off, Cliff spots Jo in the distance and he hares after her. Back at Global Chemicals, the Doctor dismisses the jovial BOSS as just another machine. BOSS explains his title – the Biomorphic Organisational Systems Organiser. He is the only computer ever to be linked to a human brain – Stevens'. Through this he discovered the strength of humans is their inefficiency and irrationality. As a result, he got Stevens to programme these elements into him. The Doctor remains unimpressed, saying BOSS is a megalomaniac machine, whose prime directive is productivity for Global Chemicals. Nothing and nobody stands in the way of that.

Cliff finds Jo and they start to leave, just as Benton and the Brigadier watch the RAF's Eagle fly over and begin the strafing. The explosions force Jo and Cliff to shelter in a small cave. There Jo tries to radio the Brigadier, not noticing a maggot creeping towards her.

BOSS tells the Doctor that what he can hear is bombing. The Doctor says this won't stop them, but BOSS counters, claiming to be infallible. The Doctor poses a question to BOSS – if he told him everything he said was true, and that the first thing he told him was true but the last false, would he believe him. BOSS tries in vain to answer this and the Doctor turns to leave, only to find Stevens and two guards in the lift.

Cliff pushes Jo out of the maggot's way and part of the cave falls in, knocking him out. The maggot, unbeknown to Jo, has bitten the Professor – and the radio has been broken in the tumble. What is more, the exit is blocked by maggots. Outside, the bombing mission has been accomplished but there are still maggots alive.

Meanwhile, the Doctor has been wired to BOSS, but his mind rejects any attempts at brain-washing. BOSS



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finds it hard to remain calm at this failure and orders Stevens to take over. He tries reason but the Doctor scorns this and in a fit of pique, BOSS orders him destroyed. The Doctor points out this is illogical as he is potentially a good hostage, so BOSS has him detained instead.

Jo starts piecing the radio back together. The Doctor is locked in a cell. Yates enters, having seen everything on Stevens' monitors, and the Doctor nearly knocks him out, before realising who he is. They leave, but are spotted by a security camera which sets off the alarms. The Doctor escapes but Yates is trapped by a sliding door. The Doctor drives through the main gate in the milk van, demolishing the gate. The guard's following shots only smash the milk bottles.

So far, Jo's attempts to reach someone with the repaired radio have failed. The Brigadier and Benton are worrying as the Doctor arrives. Jo finally gets through and Benton and the Doctor go off to rescue her and Cliff using Bessie. Benton carries the Professor, while the Doctor uses his sonic screwdriver's high frequency sound to distract the maggots.

At the Nuthutch, Cliff has a bad fever. He mutters something about serendipity. Jo notices a glowing green patch on his neck, while the Doctor worries about the maggots pupating and spreading infection before an answer is found. He also ▶

SALE

PHOTO OFFER 8½

SALE

In order to reduce the levels of stock of some of the earlier photographs from offers 6 and 7, for a limited period only you can buy any of the following Medium size photographs for only £1.30 each, a reduction of 70 pence off the regular price. (US $3.50 each.)

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16. **Silurian (Warriors of the Deep)**
17. **Third Doctor (Portrait) (Five Doctors)**
18. **First Doctor and Richard the Lionheart (The Crusades)**
19. **First Doctor and Cameca (The Aztecs)**
20. **Doctor, Celestial Toymaker and Joe & Clara (Celestial Toymaker)**
21. **Steven, Dodo and Celestial Toymaker (Celestial Toymaker)**
22. **Steven and Joe & Clara, the clowns (Celestial Toymaker)**
23. **King and Queen of Hearts (Celestial Toymaker)**
27. Emperor **Dalek** (close-up) (Evil of the Daleks)
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30. Cybermat (Tomb of the Cybermen)
32. Ice Warrior **standing by entrance to base** (Ice Warriors)
33. The Three Clockwork **Soldiers** (The Mind Robber)
34. **Axon** Monster (Claws of **Axos**)
35. **Primitive** holding spear (The **Mutants**)
36. **Third Doctor** surrounded by **Daleks and Ogrons** (Day of the **Daleks**)
38. The **Whomobile** (Planet of the **Spiders**)
41. **Fifth Doctor sitting in front of TARDIS (Castrovalva)**
44. Kameleon **sitting playing lute** (King's **Demon**)
45. Cyberman **frozen in tomb** (Attack of the **Cybermen**)
49. TARDIS in **snow-covered field** (Revelation of the **Daleks**)
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88. Brigadier (portrait) (**Mawdryn Undead**)

This offer will close 31st January 1987, when the photographs will revert to their original price. To allow for the extra time it takes DWM to reach foreign readers, the deadline for this offer will be extended to overseas readers only to 28th February 1987.

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Please note that in Photo Offer 8, photograph 101 is not as listed, but is in fact of the character Corporal Bell, who appeared in both "Claws of Axos" and "The Mind of Evil". I apologise for this mistake.

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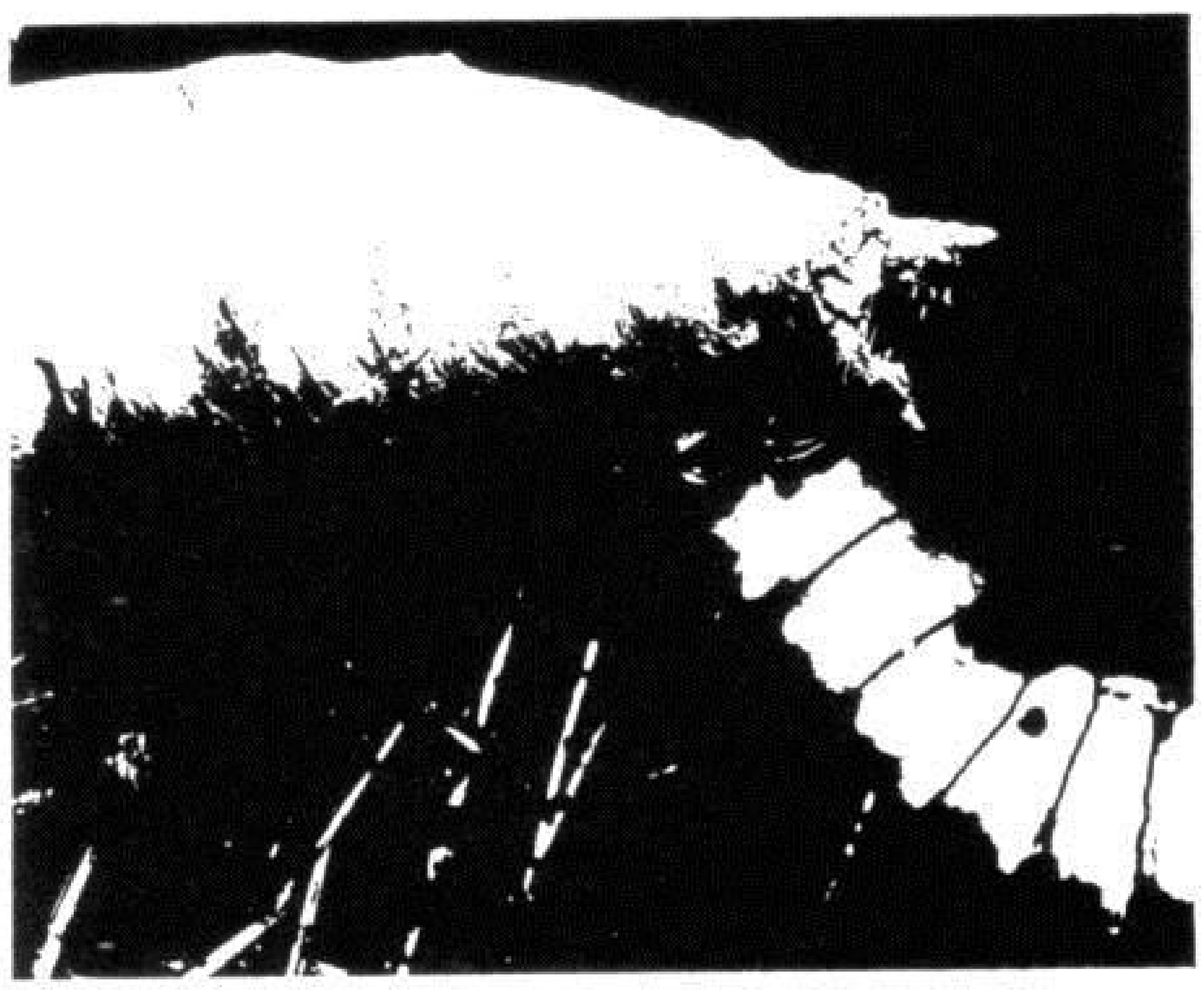

ponders the meaning of serendipity – a marvellous discovery made by mistake.

He goes into the lab where he finds Yates, armed and programmed to kill him. The Brigadier arrives and the Doctor orders him to stay still, while he clears Yates' mind with the blue Metebelis crystal. This has the side effect of temporarily hypnotising the Brigadier!

In Global Chemicals, Stevens checks that a Mr James has been programmed. Yates comes to and the Doctor asks him to go back to Global Chemicals to get information. At this very place, under BOSS' supervision, Stevens is preparing world slave units. Yates comes in with the news that the Doctor is dead. Cliff is getting worse and the Doctor realises how much the young man has come to mean to Jo.

Stevens orders Jo destroyed, too, but Yates argues in her favour. The director sends for James, hands him a gun and orders him to wait with Yates. After Stevens has left, Yates uses the crystal on James, who tells him BOSS is planning to take over at four this afternoon. Then, high frequency

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sound fills the air. James collapses to the floor, dead and the door opens. Stevens appears, telling Yates that you really can't trust anyone . . .

EPISODE SIX

The Doctor tells the Brigadier an antidote could be a long way off. Cliff's notes are unintelligible. In the kitchen, one of the community, Nancy, leaves a fungus cake on the table. Outside, Benton arrives with a maggot chrysalis – they're beginning to change and might even be able to fly. At this there is a scream from Nancy in the kitchen. She has discovered the maggot that escaped earlier dead by the cake on the table, having eaten some of the fungus-based food. She tells the jubilant Doctor that there is a whole pile of fungus in the outhouse.

BOSS isn't pleased with Stevens' failure with Yates, who will now be the first of the new slave elite. Meanwhile, Benton loads Bessie with fungus and together with the Doctor, they scatter it among the maggots, who quickly die. Unfortunately, Benton and the Doctor do not notice the huge fly resting up on one of the slag heaps!

Cliff is still very ill and both Nancy and Jo are in despair. In Global Chemicals' cell, Yates is unchained and taken off by Stevens and two guards, but Yates takes this opportunity to escape.

Up at the slag heaps, the Doctor and Benton have finished with the fungus but not with the giant fly, which chooses now to attack. The Doctor attracts it with his cloak and, biding his time carefully, hurls it over the creature at just the right moment, causing the monstrosity to crash and break its back.

At Cliff's bedside, Jo asks the Doctor what serendipity means. His explanation – a happy accident – reminds her of knocking the fungus over onto the cells and this makes them realise the solution. The Brigadier supervises the clean up while Yates tells the Doctor about BOSS' plans. The Doctor leaves Nancy to refine the fungus into a serum for Cliff.

At Global Chemicals, Stevens begins the countdown to stage one of the BOSS takeover. At the main gate, the Brigadier is trying unsuccessfully to gain entry for one last attempt at reasoning. The Doctor arrives and tells him that if he doesn't get back by three minutes to four, it will be the Brigadier's job to destroy the computer. The guard will not, however, let either in until Stevens operates the slave unit programming, which temporarily disables him, giving the Doctor the chance to rush in.

BOSS is now completely demented, singing to himself as the distraught Stevens wires himself up to his master. Cliff, however, is getting better with treatment. He wakes up and kisses Jo's hand.

The Brigadier and Benton wait outside Global Chemicals impatiently as the Doctor arrives to confront BOSS. Benton says Stevens no longer exists but, using the blue crystal, the Doctor gets him to fight this. Finally rebelling, Stevens tells the Doctor he has two minutes to escape while he remains behind to cross-feed the generator circuits and cause a massive explosion. BOSS pleads with Stevens but his agonised ravings fall on deaf ears. The Doctor rushes out and everyone falls to the floor as Global Chemicals is blown sky high.

Cliff is up and better and the Doctor tells Jo they must drive back to UNIT HQ. Jo, however, tells him she's decided to go with Cliff to the Amazon. Cliff confirms this, adding that they'll stop off in Cardiff to get married first. This is news to Jo and, after the Doctor excuses himself, she happily accepts.

Everyone else arrives to hear the good news, which is backed up by a United Nations telegram giving unlimited financial help to the Nuthutch community. As Cliff shouts out his joy – jobs for the valleys – the Doctor takes Jo to one side to say goodbye, easily guessing that the UN telegram was a result of pressure on an influential uncle of Jo's who got her into UNIT in the first place. He gives her his fond blessing and the blue Metebelis crystal as a wedding present, before Cliff returns and assures the Doctor he'll take care of her.

He and Jo turn to their guests and the Doctor quickly downs his champagne. He leaves as a chorus of 'For They Are Jolly Good Fellows' starts and a celebration begins. The Doctor takes one last look back at the Nuthutch – inside Cliff and Jo kiss each other for the first time. Alone, in the fast fading light, the Doctor begins the long journey back to London.

◆

THE GREEN DEATH starred **Jon Pertwee**, with **Katy Manning** (Jo), **Nicholas Courtney** (Brigadier Lethbridge-Stewart), **Richard Franklin** (Captain Yates), **John Levene** (Sergeant Benton), and guest stars **John Dearth** (The voice of BOSS), **Stewart Bevan** (Clifford Jones), **Jerome Willis** (Stevens), **Tony Adams** (Elgin).

fact file

THE ORIGINS

The early Seventies was the era of oil. Before OPEC began its price hikes in about 1975, oil was cheap, plentiful and very much a contentious issue. Its supporters saw it as the energy of the future – its detractors pointed out the massive pollution caused by spillage from oil tankers and the dumping of oil-based wastes.

Pollution was a big theme of the day, and it came to *Doctor Who* in the form of Robert Sloman's script for *The Green Death*. The storyline had its origins in script-editor Terrance Dicks' reading an ecological 'danger' magazine, which warned of the 'disposable everything' lifestyle.

Horrified at this and aware of the increasingly disastrous effect oil was having on Britain's ailing coal industry, Dicks went to his producer, Barry Letts, asking if it was possible to attempt a more politically based *Who* script – one which would warn of the threat of pollution and show something of the contemporary oil/coal arguments.

Letts agreed and between them it was decided to allot the six-part slot to Robert Sloman, a protégé of the producer. Letts worked very closely on all Sloman's scripts for the series, so much so that he virtually acted as script-editor on them. The basic idea for the story was soon expanded between Letts, Sloman and Dicks to include the computer de-personalisation theme, the ecology theme, the maggots and UNIT.

The story also picked up on a creation of Robert Holmes', Metebelis Three, to provide the fabulous mind-healing blue crystal. Finally, the script had to make provision for the departure of Jo Grant.

The actress who played her, Katy Manning, had gone to Letts earlier in the season with thoughts of leaving and he had advised her to go, just in case Jon Pertwee left soon after, as this would have swamped any potentially useful publicity her departure would attract.

It was felt that a romantic farewell was the only logical way out for Jo, and since her love for the Doctor was so strong it was decided to make the object of her affection a human, younger version of the Time Lord – someone who could love her in a way that the Time Lord never could.

THE CAST

What wasn't planned was the casting of that part – which went to Katy Manning's real life boyfriend Stewart Bevan. He was suggested to director Michael Briant, who wasn't keen to see him, in case there was embarrassment caused by his casting or alternatively, by his not casting the actor.

In the event, Bevan proved the only actor right for the part – the hordes of others interviewed by the director not proving suitable. This created a strange fact/fiction crossover in rehearsal that, according to Briant, was at times a bit intense (see Michael Briant Interview **DWM 97**), Stewart Bevan coming into the show to take Katy away from the TV 'family' which the series' star Jon Pertwee was so loath to see broken up.

The cast included *Crossroads*' Tony Adams as Elgin, who fell ill during filming, necessitating the introduction of a hastily written new character as a replacement. Mr James was played by veteran *Who* actor Roy Skelton. John Dearth, as BOSS, returned the following season in *Planet of the Spiders* and Talfryn Thomas featured previously in *Spearhead From Space*. Many of the other actors were semi regulars during this era, for instance John Scott Martin and Mostyn Evans.

There were many difficulties to be overcome in the making of the story. Extensive and expensive location filming in Wales was scheduled but there was so much to be accomplished there that time ran out with several scenes uncompleted.

Briant had already traded a studio day to allow for more filming and as a result, these scenes (mainly between Benton and the Brigadier) had to be accomplished using CSO backdrops formed from photographs of the location. The result wasn't convincing, any more than the CSO effect used for the ascending and descending lift was.

Fortunately, the effects chosen for the maggots and the green death itself did work. The maggots were achieved in several ways – some as glove puppets, others as rod puppets, some by CSO and some dummies being inflated contraceptives! The glowing green death was created using a process called front axial projection, which was a CSO colour gel superimposed on the camera lens over an area on the actor treated green by make-up.

THE FILMING

The usual mishaps occurred during production. On location a stunt man was used to stand in for actor Richard Franklin during an exciting escape sequence from Global Chemicals, in which Captain Yates is supposed to jump off a roof. The director then called for a close-up of Franklin landing, requiring him to jump a little way in the air. This he did – splitting his trousers in the process! His embarrassment was made worse by gales of laughter from the watching crowds. Crowds were ever-present during the two weeks' filming – one local firm even laid on special coach tours to ferry people to the location.

In the studio, there were difficulties in a cave set from which Jo and Cliff were meant to be rescued by Benton. The set was built with a raised floor, to allow puppeteers underneath to operate the maggots. Sadly, actor John Levene's heavy army boots played havoc with the unfortunate puppeteers' unprotected hands as he clambered around the set, carrying the 'unconscious' Cliff and treading on maggots everywhere.

It didn't help that this scene had to be shot over and over again, as the actors involved creased up with laughter as Levene stumbled around, nearly taking the set with him.

The serial was broadcast without real comment about its political overtones, although Fleet Street didn't like it, labelling the dialogue phoney. It was, however, a great success with the audience and was chosen over *The Three Doctors* as a compilation repeat during the Christmas season in 1973. The novelisation was completed by the late Malcolm Hulke.

◆Richard Marson

STORY 1

NEW SEASON *REVIEW*

The first story of a season is almost always awaited with great anticipation. In the case of Season Twenty-Three, the anticipation was doubly intense, as this was not only Robert Holmes' last full story but also the first piece of *Doctor Who* to hit our screens after the longest wait ever, a full 18 months.

The first story had the crucial task of launching the trial and establishing some of the important questions which occupy following episodes, as well as having to provide an entertaining story all in its own right. Has the story achieved these goals?

The opening yarn was very much a mixed bag, with good and bad ingredients being pretty equally interspersed. The new title music was disappointing – it seemed uneasy with the old title sequence and some of the end segment sounded as if it was accomplished using an unsophisticated child's electric organ. However, many viewers may disagree with this, and although we became more used to it over the weeks, it still seemed to be lacking a certain impact.

MIXED BAG

The script and acting were a mixed bag. Robert Holmes gave us some superb characters, but also several unnecessary creations, particularly the superfluous Humker and Tandrell, and the Tharil look-alike, Broken Tooth. The presence of Humker and Tandrell wasn't enhanced by the diction of both actors, which verged on the incomprehensible at times, and lacked any real lightness of touch.

On the other hand, Joan Sims' Katryca, was a skilful portrayal. Although slightly tongue-in-cheek, it wasn't over the top enough to be bad, and it certainly enlivened the rather boring Tribe of the Free! Likewise, Tony Selby and Glen Murphy made an excellent team as the con men Glitz and Dibber. Their principal contribution was to the whimsical humour Holmes always excelled at, the only low spot being the wordy scenes in which they were involved in the village hut.

The actual plot was highly traditional but contained several nice twists, particularly the revelations about what happened to Marble Arch tube. The whole underground civilisation was nicely realised, too, with its sinister train guards and the ever-present threat of being eliminated. The whole question of just who moved Earth and caused the solar fireball to engulf the planet was also posed. Dialogue was often snappy, although occasionally it hindered the action where visuals might have been better used to do the explaining. Some of the actors seemed to be having a job getting their tongues around some of Holmes' more complicated lines.

HIGH STANDARDS

The regular cast performed to their usual high standards, and it was especially pleasant to see a bit of affection between Peri and the Doctor and less of the tedious bickering. If awards were to be handed out in the acting department, our vote would go to Michael Jayston as the Valeyard. He really made the courtroom scenes, his superb voice resonating with malice and typical Gallifreyan pomposity. Casting a truly fine actor in this difficult part has paid off with dividends. Lynda Bellingham's Inquisitor seemed to have been moulded along *Dynasty* ice maiden lines and in this respect the character worked well, acting as a formidable check to the squabbling of the Doctor and the Valeyard.

Pace is an important part of the *Doctor Who* format and this story seemed rather strangely balanced in this respect. Episode one built up at a fine rate, although some of the information needed to follow the plot wasn't too clearly imparted at first, especially the business of the Black Light and why Glitz and Dibber were after it.

Part two was, however, a severe disappointment in this department. It was slow and far too verbose, with only the exciting cliffhanger revving matters up a bit. The final episode was without doubt the best-exciting, action-packed, funny and genuinely climactic. Undoubtedly, a lot of this pace was down to the direction which was, while rarely exciting, often very slick.

IMPRESSIVE EFFECTS

Visual effects were a vital element of the story and Mike Kelt and his team really did work wonders in this department. The much vaunted opening shot was effective, as was Drathro (particularly his height and movement, though the voice was unimaginative, sounding suspiciously like a Cyberman). The service robot wasn't as impressive as its master, but it functioned well enough, even in the scene which demanded it lift up and carry the Doctor.

In the field of make-up and costume design, little could be faulted. The futuristic side-burns sported by Tony Selby and Glen Murphy were impressive while Peri's outfit was a distinct improvement on her earlier impractical costumes.

The reaction to the first story from viewers we have talked to is similarly mixed. Many think the show has genuinely benefitted from the hiatus. Our feelings are that *The Mysterious Planet* was more of the same, albeit somewhat refined. On the other hand, that's what most people who love the show wanted. As a piece of *Doctor Who*, this first segment of *The Trial of A Time Lord* will never go down as a classic, but will certainly retain a special significance in any history of the programme.

◆**Richard Marson**

DOCTOR WHO MAGAZINE

the DALEKS

The 1966 film *Daleks Invasion Earth* was the second *Doctor Who* film, with Peter Cushing as the Doctor. The first was *Doctor Who and The Daleks* (1965). *Invasion Earth* contained some impressive scenes of the Daleks invading London (left), however it failed to do as well as its predecessor at the box office, and plans for a further film were shelved.

Cast: Peter Cushing (the Doctor), Bernard Cribbins (PC Tom Campbell), Jill Curzon (Louise), and Roberta Tovey (Susan).

Season 23 Survey

Once again, it's time for you, the readers of Doctor Who Magazine to tell us what *you* thought of the recently concluded season. The form below contains the voting categories which you can either fill in using this page, or, if you don't want to spoil your copy of the magazine, you can send on a separate piece of paper.

Because of the special nature of *The Trial of a Time Lord*, we've decided that for the **Favourite Story category**, the season will be split into the four segments listed below. Simply mark these in order of preference; one to four. In view of the shorter season the **Favourite Villain** and **Favourite Monster category** have been combined. Similarly, a new category, **Best Creative Contribution** has been designed to cover the contributions to four areas – incidental music, set and visual effects design and direction. Just nominate the person listed below who you think most deserves recognition for their behind-the-scenes effort.

Finally, we've added a couple of categories of our own, so that you can let us know what you've thought of the magazine itself over the last year. Send your answers, with any comments you'd like to be considered for printing attached, to the address below. The results will be featured in a special Readers' Retrospective of both programme and magazine, which will appear in a few issues' time.

Closing date for entries, which should be clearly marked Season 23 Survey on the envelope, is January 31st, 1987. Happy voting!

VOTING CATEGORIES

■ FAVOURITE STORY

(Place in order of preference.)
Story One (by Robert Holmes) ....
Story Two (by Philip Martin) ....
Story Three (by Pip and Jane Baker) ....
Story Four (by Robert Holmes and Pip and Jane Baker) ....

■ FAVOURITE VILLAIN OR MONSTER

(Eligibles include Drathro, Sil, Kiv, the Vervoids, the Master and the Valeyard.) ....

■ FAVOURITE SUPPORTING CHARACTER

(Eligibles include Katryca, Glitz, Yrcanos, Lasky and the Inquisitor.) ....

■ BEST NEWCOMER

(Eligibles include Nick Mallett, Bonnie Langford, Michael Jayston and Dominic Glynn.) ....

■ BEST CREATIVE CONTRIBUTION

Covering the following behind-the-scenes wizards –

MUSIC: Story One – Dominic Glynn, Story Two – Richard Hartley, Story Three and Four – Malcolm Clarke.

....

DESIGN: Story One – John Anderson, Story Two – Andrew Howe-Davies, Story Three and Four – Dinah Walker.

....

Photo – Steve Cook

VISUAL EFFECTS: Story One – Mike Kelt, Story Two – Peter Wragg, Story Three and Four – Kevin Molloy.

....

DIRECTION: Story One – Nick Mallett, Story Two – Ron Jones, Story Three and four – Chris Clough.

....

■ HALL OF FAME

(Anyone from the world of *Doctor Who*, who you think deserves special recognition for their contribution – examples might include producers, actors, writers and script editors.)

....

■ DWM – BEST COMIC STRIP STORY

(The adventures which began with the Colin Baker Doctor, in *The Shape Shifter*, up till the current story are eligible.)

....

■ DWM – BEST ISSUE OF THE YEAR

(Can be one of our specials, or bumper issues, or just a regular number which appealed to you, starting with **issue 110** and including next **issue, 121.**) ....

Name ....

Address ....

.... Age ....

Send your nominations to:
SEASON 23 SURVEY,
Doctor Who Magazine,
23 Redan Place,
Queensway,
LONDON W2 4SA.

GALLIFREY GUARDIAN

No 120 JAN 1987

OBITUARY

Sadly, news has reached us of Ian Marter's recent death. He will be much missed.

We will feature a tribute to him in issue 121.

FROM THE FRONT LINE

Back in the *Doctor Who* office after a few days' leave, John Nathan-Turner says that the new series has generated plenty of mail, most of which has been highly complimentary.

Not such good news are the ratings figures for the first episodes of the new season. Part One netted just four-and-a-half million, while the second episode showed a slight increase at 4.9 million. The series is currently up against *The A-Team*, which has been averaging figures of nine million, and whose action-based, high budget violence obviously has more appeal than a new series of BBC budgeted *Doctor Who*.

The weather is also a determining factor – the first few weeks of September saw the country enjoying an 'Indian Summer' – with warm temperatures drawing people out and about on their Saturdays, thus depleting the possible audience.

Previously, when the series was broadcast in the winter slot, January to March, ratings always declined towards the end of the run as the days got lighter. This year, the opposite should be the case and as the nights draw in towards the end of October, pundits predict an improvement.

Considering the precarious situation of the show at the moment, this is greatly to be hoped, although it is encouraging to note that the ratings decline is a general trend for BBC Saturday night shows and the Corporation maintains that it rarely makes scheduling decisions on the basis of viewing figures alone.

THE TWO BAKERS

Doctors Four and Six spent two-and-a-half weeks in September/October, 1986 touring America on a series of *Doctor Who* promotions and events.

Colin Baker and Tom Baker got on famously during the time they were in the States, which continues to show much interest in the series and its stars.

On his return, Colin threw himself into another round of personal appearances, including the big Just Say No anti-drugs concert. After these, he began rehearsals on his *Cinderella* panto.

Also on the subject of personal appearances, new companion Bonnie Langford made an effervescent guest on *Wogan* recently – although the show was, at the time, being hosted by *That's Life!* supremo Esther Rantzen. Bonnie is clearly enjoying every bit of her association with the series, which should continue into the projected Twenty-Fourth Season.

PEOPLE TALK

Many well known names associated with *Doctor Who* continue to be busy. Over on *EastEnders*, Ex-*Who* directing producer, **Julia Smith**, has asked for and got another junior producer to assist her in the running of the soap, claiming that she has to spend so much time dealing with the cast's personal problems that she can no longer cope on her own. The man selected for the job is none other than *King's Demons* director **Tony Virgo.**

EastEnders has also re-employed the talents of final story director **Chris Clough.** His colleagues **Nick Mallett** and **Ron Jones** are also busy. Ron has gone over to Germany to set up a major TV production. Nick has been signed by new *Crossroads* producer William Smethurst to help give a fresher look to the long-running motel saga.

On the acting front, **Mark Strickson** has just completed two episodes of a new series for Yorkshire TV, which has still to receive its final title. Former Doctor **Jon Pertwee** is now back from New Zealand, and fellow star, the popular **Nicholas Courtney**, opened in the seemingly ageless play, *The Mousetrap*, on the 24th November.

Mary Tamm has landed a film part in a movie provisionally entitled *Affairs of The Dark Heart* and finally, bad news for the fans of **Kate O'Mara.** It looks like she's been dropped as Joan Collins' sister from mega-soap *Dynasty*. This could work in our favour, however, as she will now be free for the possible rematch that Colin Baker says he's so set on . . .

MORE AT THE N.F.T.

Following the huge success of their British Telefantasy event last summer, the N.F.T. are lining up another festival in the same vein, which will once again include *Doctor Who* as one of its attractions.

Last time, fans were treated to a big screen showing of the recently recovered *War Machines*, which went down very well. Although it's too early to say what will be featured this time round, the event should take place in the first quarter of 1987 and **Doctor Who Magazine** will carry details to try to help avoid disappointment for those who were too late to get in last time.

TV 50 FALL-THROUGH

The planned repeat of *The Chase* fell through as might be expected due to clearance problems, but *Doctor Who* was represented in a series of clips during the main TV 50 documentary.

LONGLEAT THEFT

In October last year, the Sontaran head, collar and belt were stolen from the Longleat Exhibition. The theft will have serious repercussions for fans of *Doctor Who*, as apart from the fact that this was the only Sontaran head in Britain, the other forming part of the travelling exhibition at present touring the States, it also means that more stringent security measures will have to be taken at Longleat from now on.

BBC Exhibitions are naturally anxious to receive any news that might lead to the recovery of the missing items, so that they might be once again on view to all fans who would wish to see them. Information will be treated in strictest confidence and if sent to the magazine, will be forwarded to BBC Exhibitions.

DEVIL'S END DELAY

Reeltime Pictures have announced that due to a period of ill health, Jon Pertwee has been unable to take part in the scheduled *Return To Devil's End* project. However, this is only a postponement and Reeltime hope to be going ahead in the near future. In the meantime, Peter Grimwade has expressed interest in directing the film.

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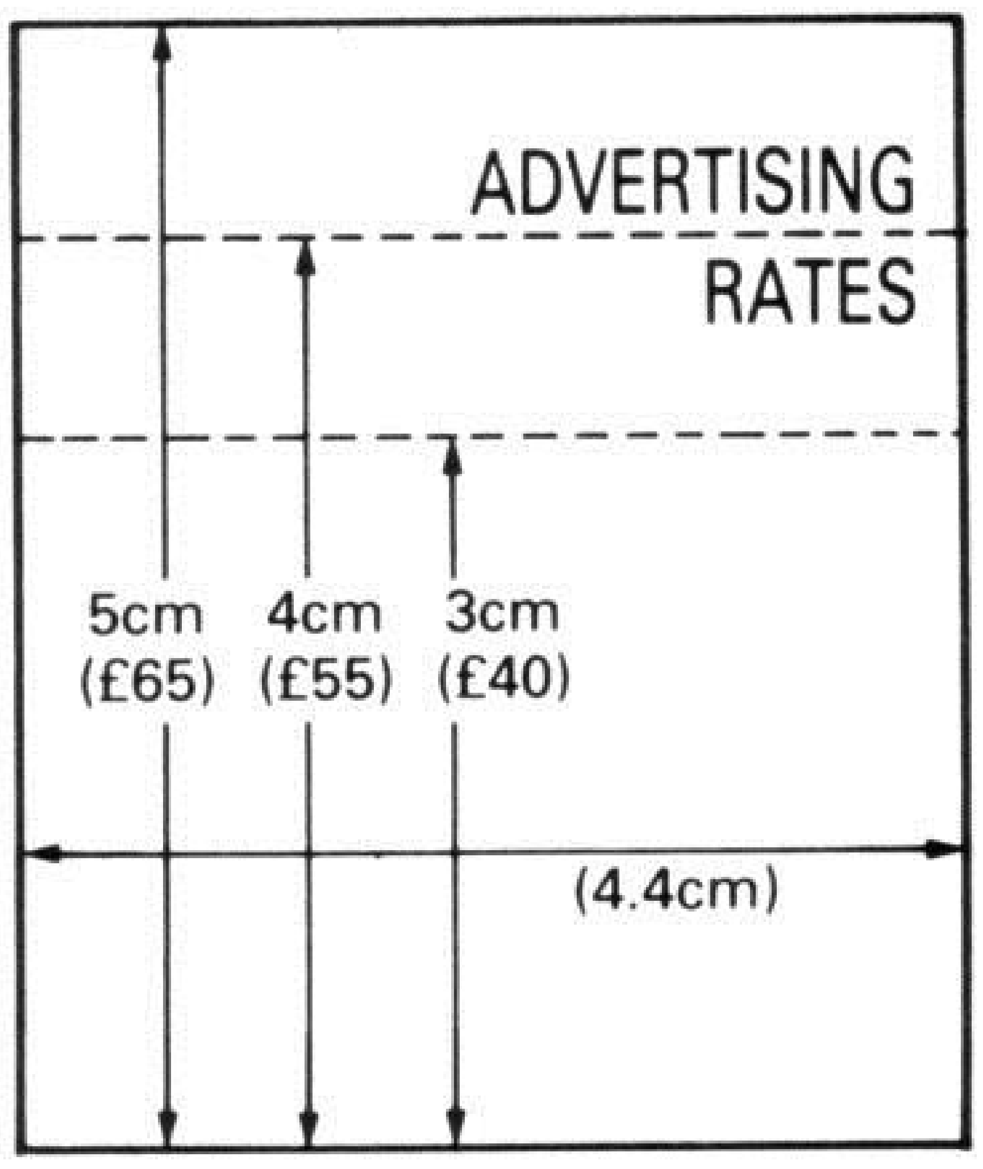


APOLOGY

Marvel Comics apologise to **Titan Books** and **Forbidden Planet** for printing the American version of the Chris Achilleos Portfolio Ad. in the Doctor Who Summer Special. The details and prices printed there are incorrect. Please see Doctor Who 117 for the correct information.

● Readers are advised that only cheques or postal orders should be sent in response to advertisements in the Classified Ads section. *Please do not send cash* as neither Marvel Comics Ltd nor the advertisers can be held responsible for it.

Travelling Companions

Notorious for getting herself into scrapes, Jo Grant is one of the best remembered companions, and formed a close alliance with the Third Doctor. By Richard Marson.

To members of the television audience, the *Doctor Who* companion is someone who serves an important role of identification, usually representing the viewer's perspective. As such, they can either become greatly loved or largely loathed. Jo Grant, played for three years by Katy Manning, was one of those who fell into both categories.

Jo was generally gormless, frequently idiotic and forever getting herself into dangerous situations from which she would then have to be extricated. The Doctor took her under his wing, seeing in her enthusiasm, loyalty, diligence and youthful breeziness, a contrast to the stuffy Brigadier and U.N.I.T.

The Doctor, ever one for a seemingly impossible challenge, elected to try to train his scatty sidekick in the art and practice of science, broadening her mind with trips to other worlds and giving her the benefit of his knowledge and experience.

That was the idea, anyway; the reality proved a little different. Within hours of arriving at U.N.I.T., as Jo herself pointed out, she had been hypnotised by the Master, tried to blow her new colleagues up, and generally got in the way. Over the next three years, she often bungled things or stated the obvious, to the amusement or annoyance of the viewers.

As a rule, children liked her as she resembled a kind of pretty, cuddly big sister. Many men were attracted by apparent confirmation of the chauvinist idea that all girls are like that, and need a big, strong man in the background to show them how things are really done.

Certainly, Jo's persistent bungling of situations hardly endeared her to many women, particularly as she was featured in the show during the emergent years of women's liberation. But, by and large, it was actress Katy Manning's warmth, sense of humour and rapport with her colleagues that shone through the playing of the character and made Jo into someone who was a lot more than a cipher.

Fun was very much the order of the day, something reflected in the groovy girl's weird and wacky clothing, most of which was colourfully eccentric, even for the glittery early Seventies. Often the butt of the Doctor or the Brigadier's sarcasm or jokes, Jo endured these moments with fortitude, revealing qualities of deep affection and a strongly developed set of moral attitudes and instincts. For instance, her willingness to sacrifice herself for the Doctor defeats the logical mind of Azal in *The Daemons*, and forces him to self destruct. Similarly, in *The Time Monster*, she no longer cares for herself after it appears that the Master has finally settled his score with the Doctor.

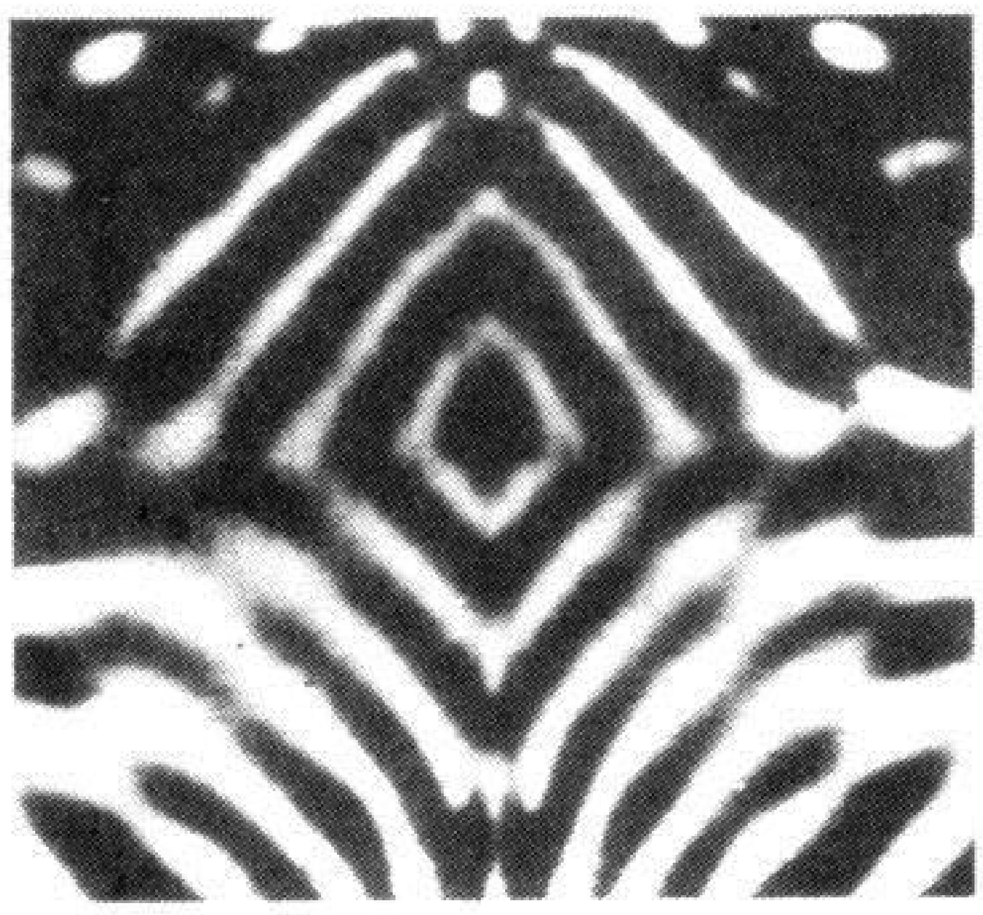
There was more than a small bond of love between the Doctor and Jo. Until the arrival of the 'younger version of the Doctor', Clifford Jones in *The Green Death*, all other attempts to woo Jo's hand were politely but firmly declined. It was a heart breaking moment when the two parted for the last time. By this stage, however, Jo had learnt virtually all she could from her Time Lord mentor. No longer was she narrow-minded about the existence of other civilisations, and she had grown in resources and bravery. In *Frontier In Space* she even managed to resist a further attempt at hypnosis by the Master.

Jo also became increasingly aware of women's rights and began to become more resistent to the previously unchallenged patronage she faced from just about everyone around her. She never lost her willingness to make the tea and pass the Doctor his sonic screwdriver, though, or her scattiness.

Jo Grant could be irritating and vapid, and at times Katy Manning would act the part rather obviously. For all this, the genuine feeling behind the characterisation and the incredibly strong 'team feeling' enjoyed by the Doctor and Jo was one that gave the series a friendliness and recognisable immediacy for millions of viewers. She always asked the question that you wanted to know and it was great fun waiting for Jo's next gaff to occur – whether she would be discovered reading a map upside down or perhaps destroy some delicate scientific equipment through clumsiness.

Jo was meant to be an expert escapologist, but this was a rather haphazard skill, as were many of the accomplishments and qualifications she boasted when she first arrived on the scene. Haphazard summed her up, and her 'kookiness' was ideal for the zany, ever changing lifestyle she enjoyed in the Doctor's company. However, every little girl has to grow up into a woman, and Jo was no exception. And when the moment for her departure finally arrived, millions of children shed genuine tears as they said goodbye to Jo for the last time. ◆

MATRIX DataBank



BROKEN BEACON

Our first questioner this month is David Son from Florida, USA. His first poser comes from the Pertwee Dalek story, Death To The Daleks *and concerns the Exxilon City. Since, asks David, when the Daleks riddled the floor with bullets it 'healed' immediately, why did the City not repair itself after the beacon was destroyed, as surely it had enough energy?*

The answer here is that the beacon was the collection point for all the City's energy, sucked in from the planet, and once it was destroyed, the City had no means of gaining any more energy. Also, remember that the City had been expending a lot of energy in its fight against the Doctor, Bellal and the Daleks and so once its supply was cut off, it could not repair itself any longer.

FLASH OF INSPIRATION

David's second question concerns the mysterious symbol seen all over the Dark Tower in *The Five Doctors*. What does it mean, he asks? In an interview, the set designer for that story, Malcolm Thornton, revealed that he and the visual effects designer, John Brace, devised this when they were talking about the Tower. They remembered the scene where the Master nearly gets zapped by lightning bolts in the wastelands and thought it was a good theme to use as a decorative logo. So they created the inverted lightning flash and this became Rassilon's symbol.

CODE BREAKING

Another letter from across the waters now, this time from Australia and Damien Zanic, who has several questions. Firstly, in *Carnival of Monsters* there is a Cyberman seen on the Scope. Was this a clip from a story? The answer is no, it was specially recorded. Next, and bringing us right up to date, Damien asks whether the Twenty-Third Season will have one serial code overall or one for each story. This is a bit tricky to explain, but three codes have been allocated: 7A for the first four episodes (directed by Nick Mallett); 7B is for the episodes 5 to 9 (directed by Ron Jones) and 7C for the final six episodes (directed by Chris Clough). Therefore the codes have been allocated by director and not by writer or story.

TIME AFTER TIME

Damien also wants a list of all the Time Lords that the Doctor has ever met, (except the Master) and in which adventures he encountered them. Here goes: The first Time Lord we met was Susan in *The Tribe Of Gum*. She was followed by the Monk in *The Time Meddler* and *The Daleks' Master Plan*.

The Doctor then faced the War Chief in *The War Games*, as well as several Gallifreyans, including the three Time Lords who tried him. The next Time Lord to pop up was the one who warned the Doctor of the Master's presence in *Terror Of The Autons*. Then we saw, but the Doctor never met, three Time Lords at the start of *Colony In Space*. A similar situation occurred in *The Three Doctors* with the Doctor only actually meeting himself and Omega, the Gallifreyan Solar Engineer. Next came the Doctor's Mentor, K'anpo Rimpoche in *Planet Of The Spiders* (who also appeared as Cho-je).

In *Genesis Of The Daleks* we met another unnamed Time Lord, who sent the Doctor on his mission to destroy the Daleks for ever. Another renegade came next, when the Doctor met the brain of Morbius in the story of the same name, followed by a veritable glut of Time Lords in *The Deadly Assassin*. These included Cardinal Borusa, Commentator Runcible, Castellan Spandrell, Coordinator Engin, and Chancellor Goth. Things quietened down after this until a similar situation occurred in *The Invasion Of Time*, where we again met Borusa, along with Castellan Kelner, Andred, Nesbin and assorted Time Lords, guards and outcasts.

The next Time Lord the Doctor met was his companion, Lady Romana, and she was followed by Drax in *The Armageddon Factor*. There followed a period of relative quiet (unless you count the Watcher in *Logopolis* as being a Time Lord) which ended with *Arc Of Infinity*, when Omega returned for a rematch. *The Five Doctors* was next, and featured another long list of Time Lords, including Rassilon and the Doctor himself three times over! From there he bumped into the Rani in *Mark Of The Rani*, himself again in *The Two Doctors*, and finally the Valeyard and the Inquisitor, as well as a panel of judges in *The Trial Of a Time Lord*. As of writing, the season has not finished and so I don't know if any other Time Lords are to be featured but by the time you read this, I am sure you will know.

SOAP STARS

After that heavy going bit of research, I think we'll have some light relief. A couple of readers have written in with questions about *Doctor Who* actors and actresses who have turned up in soap operas. The questioners are Darren Funnell from Seaford and Jeremy Barker from Cambridge. What I have done is to try to pick out as many *Who* actors who have worked on a soap opera either before or after their *Who* appearance(s) as I can. So far I have spotted the following:

Haydn Jones (*Terror Of The Autons*) played Joe Grundy in *The Archers*, Frazer Hines (Jamie) plays Joe Sugden in *Emmerdale Farm*, Terry Molloy (Davros) plays Mike Tucker in *The Archers*, Jack May (*The Space Pirates*) is Nelson Gabriel in *The Archers*, Anna Wing (*Kinda*) is Lou Beale in *EastEnders*, Glyn Owen (*Power Of Kroll*) is Jack Rolfe in *Howards' Way*, Les Grantham (*Resurrection Of The Daleks*) is Den Watts in *EastEnders*, Jane How (*Planet Of The Daleks*) is Den's mistress, Jan, in *EastEnders*, June Brown (*The Time Warrior*) plays Dot Cotton in *EastEnders*, Helen Worth (*Colony In Space*) is Gail Tilsley in *Coronation Street*, Ronald Allen (*Dominators; Ambassadors Of Death*) has been in both *Crossroads* and *Compact* as David Hunter and Ian respectively, Simon Rowse (*Kinda*) and Peter Benson (*Terminus*) were both in *Albion Market*, Kenneth Cope (*Warriors' Gate*) was Jed in *Coronation Street*, Mark Eden (*Marco Polo*) is Alan Bradley in *Coronation Street*, Kate O'Mara (*Mark Of The Rani*) is now in *Dynasty* as Alexis' sister Caress. Stephen Yardley (*Vengeance On Varos*) is Ken Masters in *Howards' Way* and finally Maurice Colbourne (Lytton) plays Tom Howard in *Howards' Way*. If anyone knows of any others, please write in so that they can be added to the list.

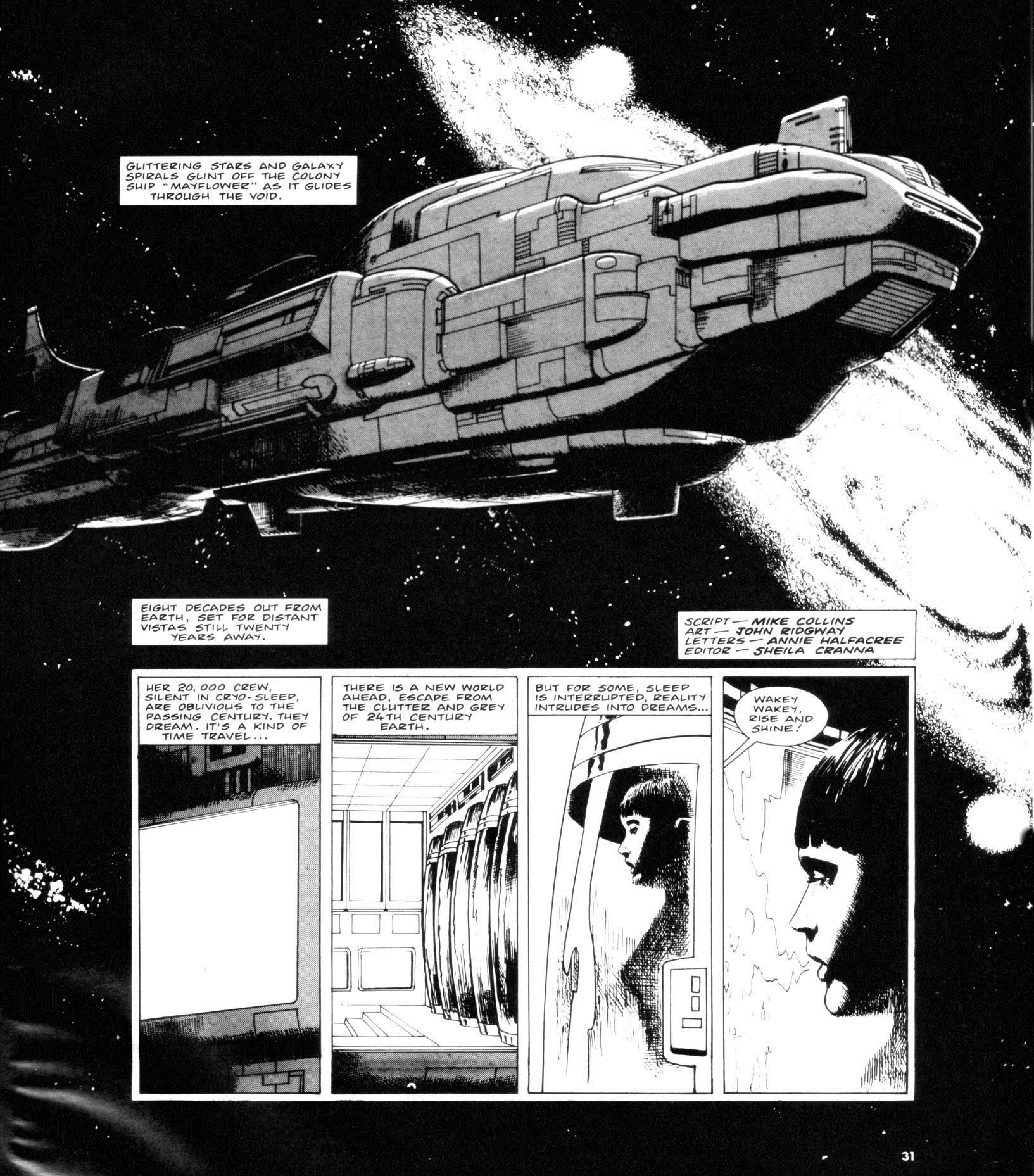
APOLOGIES

Finally, apologies are due on my part to those of you who spotted my omission in the answer to a question in **issue 115.** As Devra Parks from Washington, New Jersey and Martin Poyner from London pointed out, the Doctor has met himself in the same incarnation in *The Day Of The Daleks*. I spotted this one myself – too late to change it!

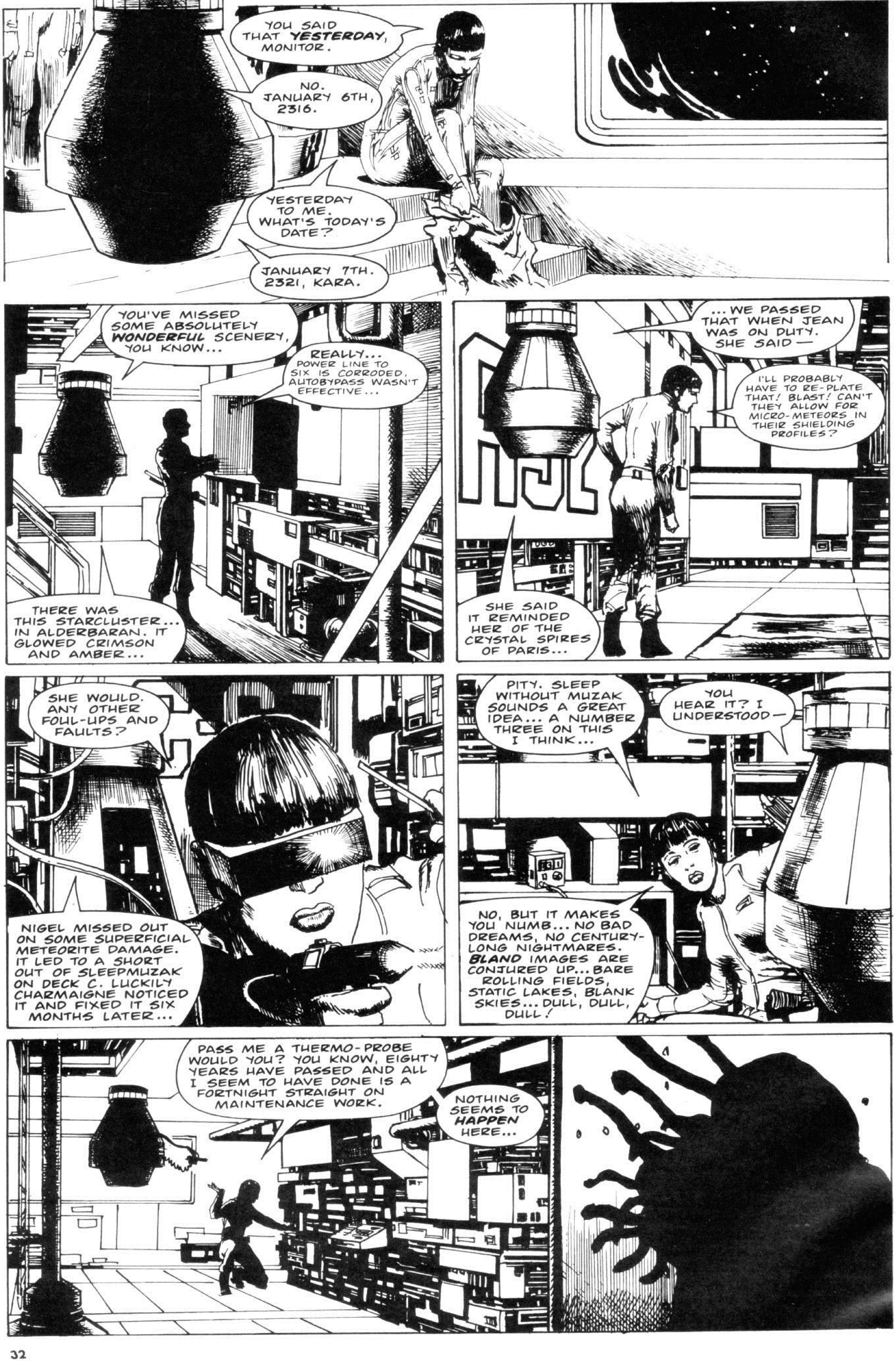
Compiled by David J. Howe of DWAS.

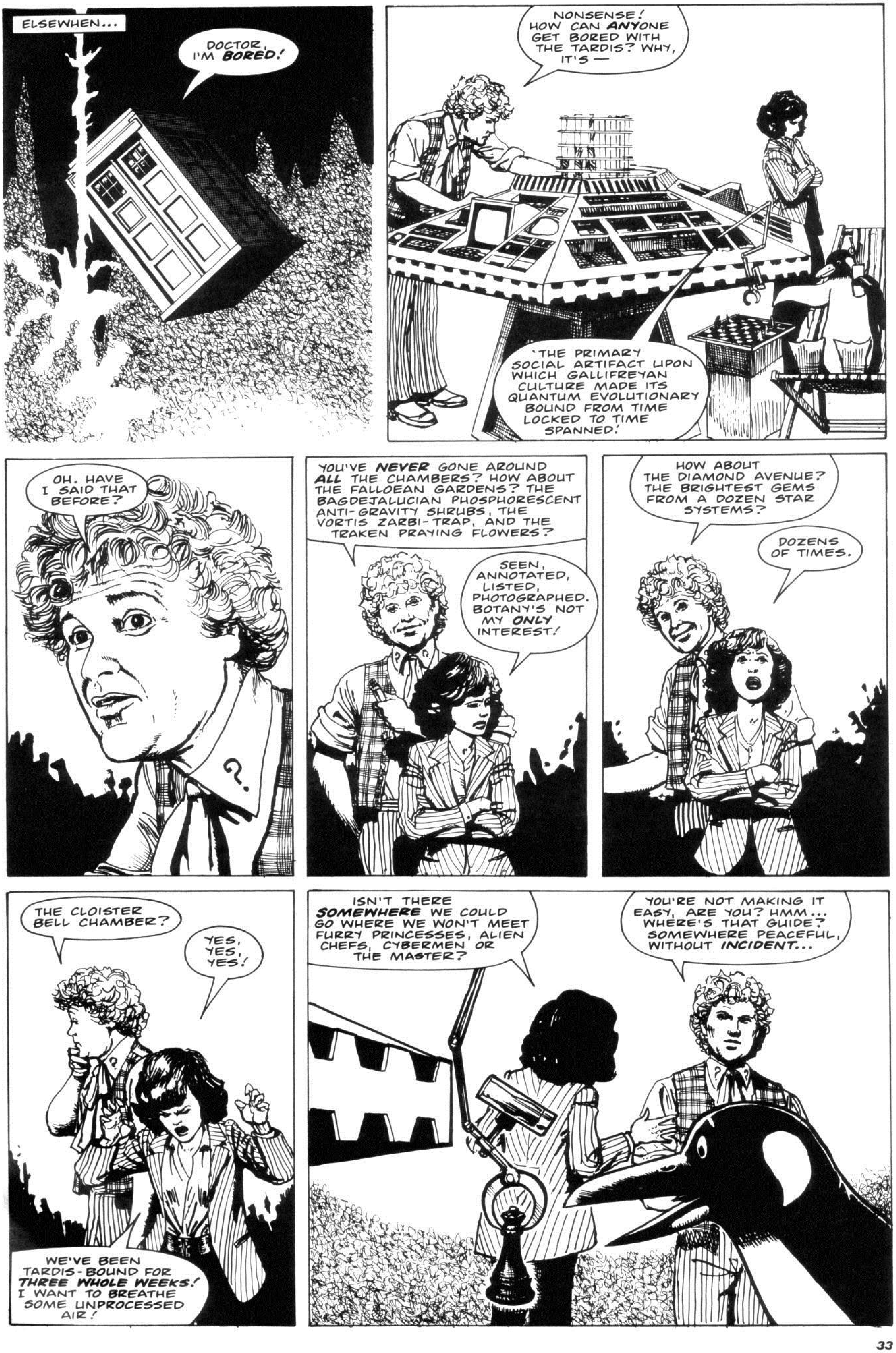
PROFITS OF DOOM!

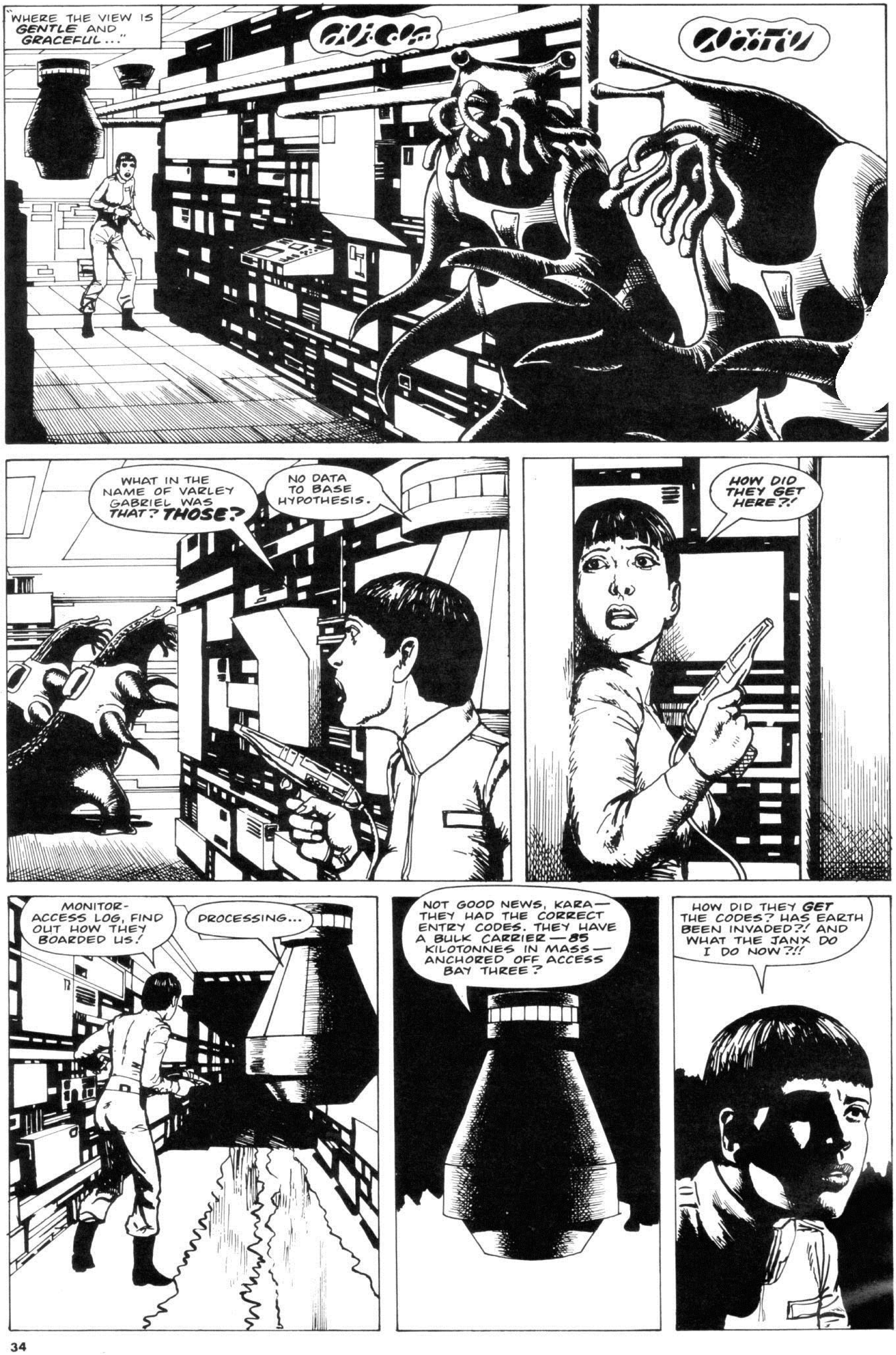
EPISODE ONE.

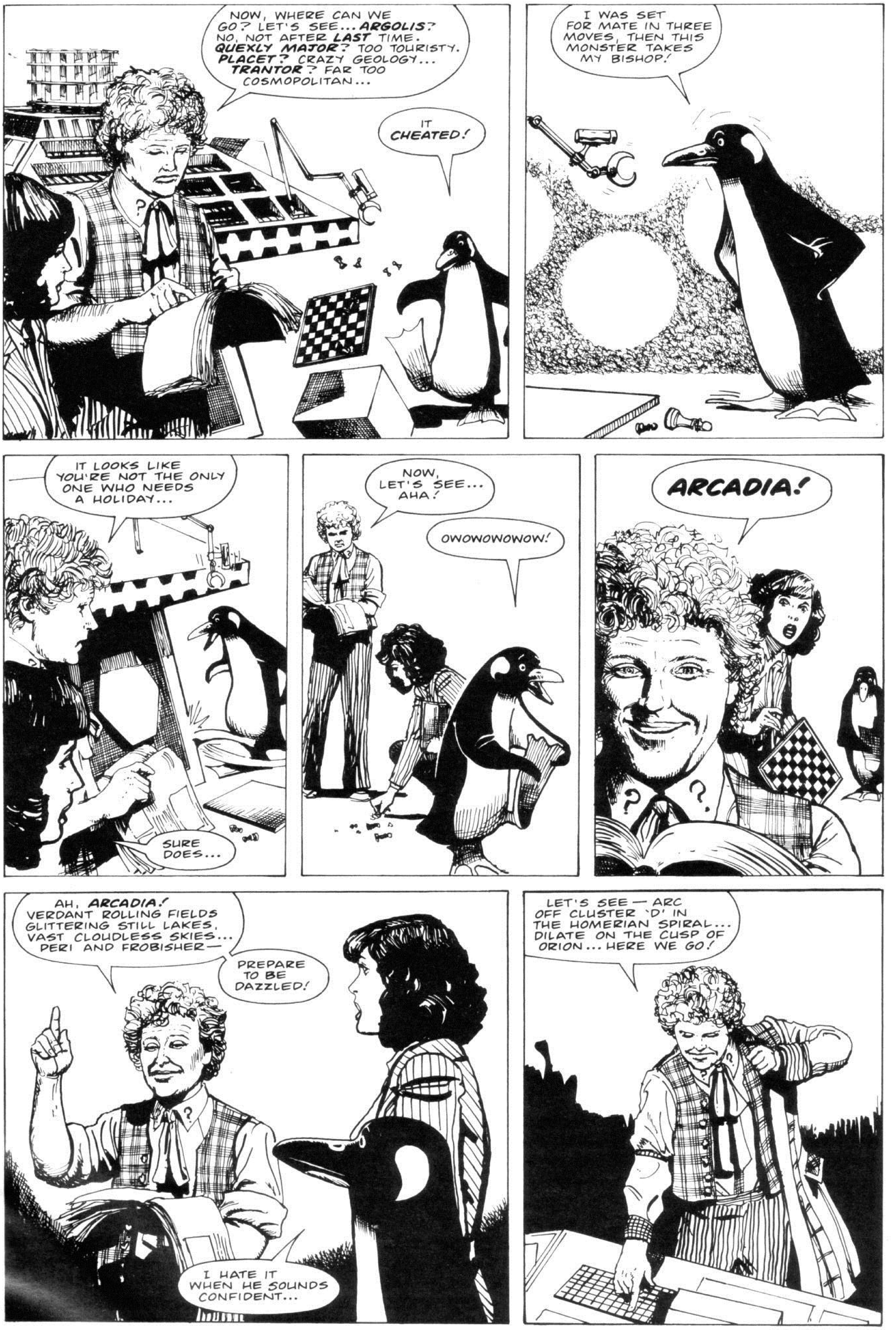

GLITTERING STARS AND GALAXY SPIRALS GLINT OFF THE COLONY SHIP "MAYFLOWER" AS IT GLIDES THROUGH THE VOID.
EIGHT DECADES OUT FROM EARTH, SET FOR DISTANT VISTAS STILL TWENTY YEARS AWAY.
HER 20,000 CREW, SILENT IN CRYO-SLEEP, ARE OBLIVIOUS TO THE PASSING CENTURY. THEY DREAM. IT'S A KIND OF TIME TRAVEL...
THERE IS A NEW WORLD AHEAD, ESCAPE FROM THE CLUTTER AND GREY OF 24TH CENTURY EARTH.
BUT FOR SOME, SLEEP IS INTERRUPTED, REALITY INTRUDES INTO DREAMS...
WAKEY WAKEY, RISE AND SHINE!

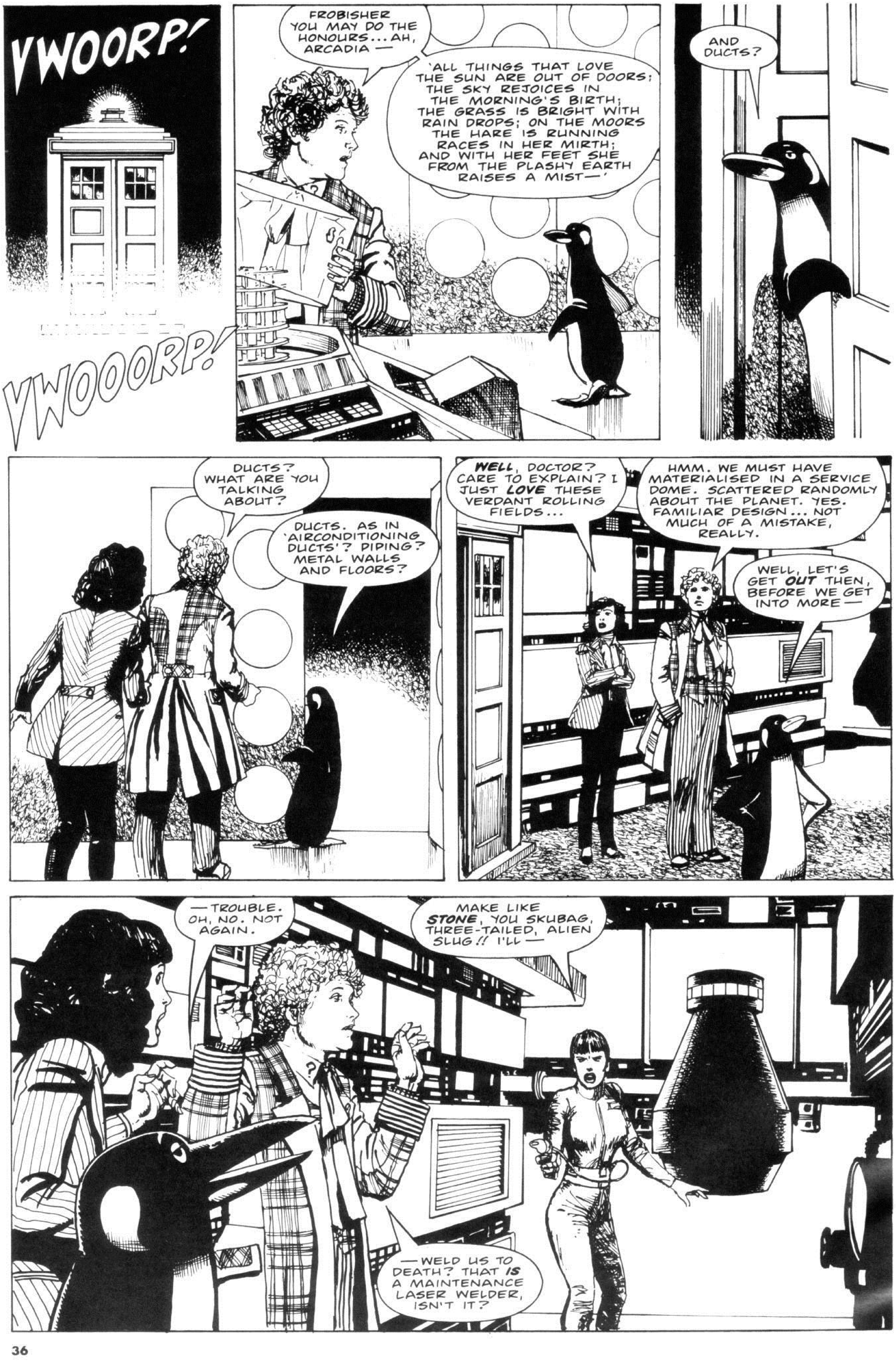
SCRIPT — **MIKE COLLINS**
ART — **JOHN RIDGWAY**
LETTERS — **ANNIE HALFACREE**
EDITOR — **SHEILA CRANNA**

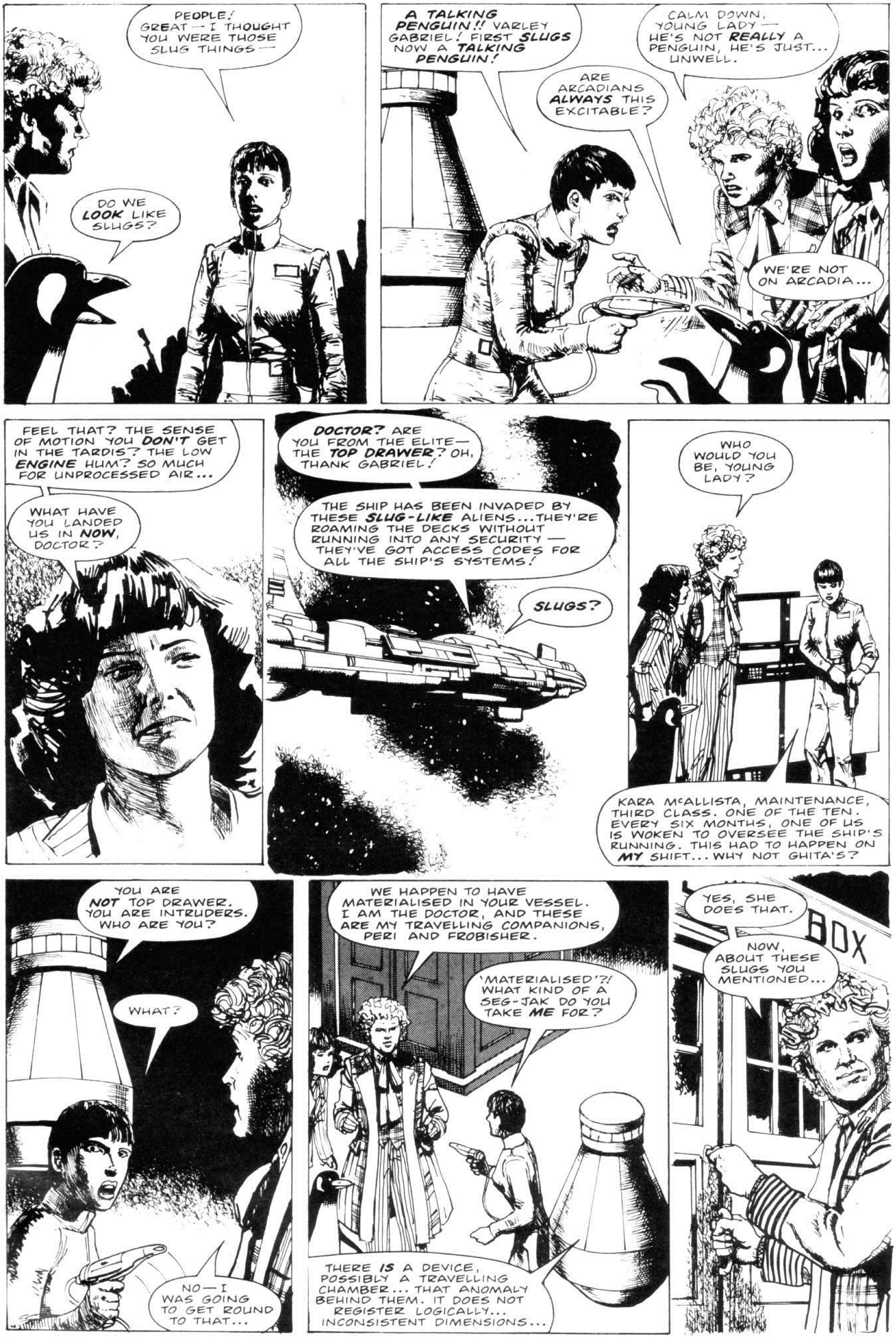

YOU SAID THAT **YESTERDAY**, MONITOR.
NO. JANUARY 6TH, 2316.
YESTERDAY TO ME. WHAT'S TODAY'S DATE?
JANUARY 7TH. 2321, KARA.
YOU'VE MISSED SOME ABSOLUTELY **WONDERFUL** SCENERY, YOU KNOW...
REALLY... POWER LINE TO SIX IS CORRODED, AUTOBYPASS WASN'T EFFECTIVE...
THERE WAS THIS STARCLUSTER... IN ALDERBARAN. IT GLOWED CRIMSON AND AMBER...
...WE PASSED THAT WHEN JEAN WAS ON DUTY. SHE SAID—
I'LL PROBABLY HAVE TO RE-PLATE THAT! BLAST! CAN'T THEY ALLOW FOR MICRO-METEORS IN THEIR SHIELDING PROFILES?
SHE SAID IT REMINDED HER OF THE CRYSTAL SPIRES OF PARIS...
SHE WOULD. ANY OTHER FOUL-UPS AND FAULTS?
NIGEL MISSED OUT ON SOME SUPERFICIAL METEORITE DAMAGE. IT LED TO A SHORT OUT OF SLEEPMUZAK ON DECK C. LUCKILY CHARMAIGNE NOTICED IT AND FIXED IT SIX MONTHS LATER...
PITY. SLEEP WITHOUT MUZAK SOUNDS A GREAT IDEA... A NUMBER THREE ON THIS I THINK...
YOU HEAR IT? I UNDERSTOOD—
NO, BUT IT MAKES YOU NUMB... NO BAD DREAMS, NO CENTURY-LONG NIGHTMARES. **BLAND** IMAGES ARE CONJURED UP... BARE ROLLING FIELDS, STATIC LAKES, BLANK SKIES... DULL, DULL, DULL!
PASS ME A THERMO-PROBE WOULD YOU? YOU KNOW, EIGHTY YEARS HAVE PASSED AND ALL I SEEM TO HAVE DONE IS A FORTNIGHT STRAIGHT ON MAINTENANCE WORK.
NOTHING SEEMS TO **HAPPEN** HERE...


ELSEWHEN...
DOCTOR, I'M **BORED!**
NONSENSE! HOW CAN **ANY**ONE GET BORED WITH THE TARDIS? WHY, IT'S —
'THE PRIMARY SOCIAL ARTIFACT UPON WHICH GALLIFREYAN CULTURE MADE ITS QUANTUM EVOLUTIONARY BOUND FROM TIME LOCKED TO TIME SPANNED.'
OH. HAVE I SAID THAT BEFORE?
YOU'VE **NEVER** GONE AROUND **ALL** THE CHAMBERS? HOW ABOUT THE FALLOEAN GARDENS? THE BAGDEJALUCIAN PHOSPHORESCENT ANTI-GRAVITY SHRUBS, THE VORTIS ZARBI-TRAP, AND THE TRAKEN PRAYING FLOWERS?
SEEN, ANNOTATED, LISTED, PHOTOGRAPHED. BOTANY'S NOT MY **ONLY** INTEREST!
HOW ABOUT THE DIAMOND AVENUE? THE BRIGHTEST GEMS FROM A DOZEN STAR SYSTEMS?
DOZENS OF TIMES.
THE CLOISTER BELL CHAMBER?
YES, YES, YES!
WE'VE BEEN TARDIS-BOUND FOR **THREE WHOLE WEEKS!** I WANT TO BREATHE SOME UNPROCESSED AIR!
ISN'T THERE **SOMEWHERE** WE COULD GO WHERE WE WON'T MEET FURRY PRINCESSES, ALIEN CHEFS, CYBERMEN OR THE MASTER?
YOU'RE NOT MAKING IT EASY, ARE YOU? HMM... WHERE'S THAT GUIDE? SOMEWHERE PEACEFUL, WITHOUT **INCIDENT...**


"WHERE THE VIEW IS GENTLE AND GRACEFUL..."
WHAT IN THE NAME OF VARLEY GABRIEL WAS THAT? THOSE?
NO DATA TO BASE HYPOTHESIS.
HOW DID THEY GET HERE?!
MONITOR-ACCESS LOG, FIND OUT HOW THEY BOARDED US!
PROCESSING...
NOT GOOD NEWS, KARA— THEY HAD THE CORRECT ENTRY CODES. THEY HAVE A BULK CARRIER—85 KILOTONNES IN MASS— ANCHORED OFF ACCESS BAY THREE?
HOW DID THEY GET THE CODES? HAS EARTH BEEN INVADED?! AND WHAT THE JANX DO I DO NOW?!!


NOW, WHERE CAN WE GO? LET'S SEE... ARGOLIS? NO, NOT AFTER LAST TIME. QUEXLY MAJOR? TOO TOURISTY. PLACET? CRAZY GEOLOGY... TRANTOR? FAR TOO COSMOPOLITAN...
IT CHEATED!
I WAS SET FOR MATE IN THREE MOVES, THEN THIS MONSTER TAKES MY BISHOP!
IT LOOKS LIKE YOU'RE NOT THE ONLY ONE WHO NEEDS A HOLIDAY...
SURE DOES...
NOW, LET'S SEE... AHA!
OWOWOWOWOW!
ARCADIA!
AH, ARCADIA! VERDANT ROLLING FIELDS GLITTERING STILL LAKES, VAST CLOUDLESS SKIES... PERI AND FROBISHER—
PREPARE TO BE DAZZLED!
I HATE IT WHEN HE SOUNDS CONFIDENT...
LET'S SEE — ARC OFF CLUSTER 'D' IN THE HOMERIAN SPIRAL... DILATE ON THE CUSP OF ORION... HERE WE GO!

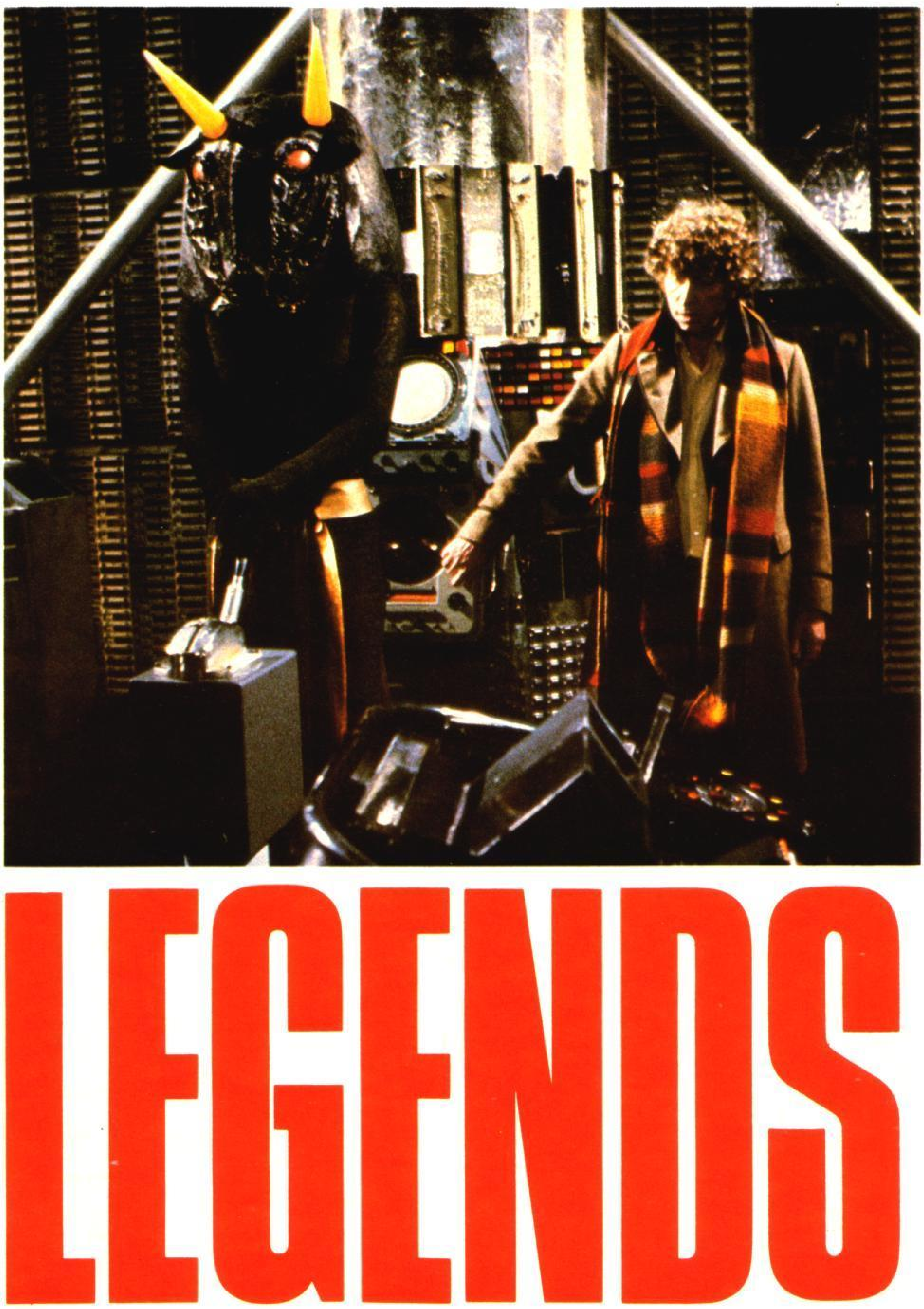

VWOORP!
VWOOORP!
FROBISHER YOU MAY DO THE HONOURS... AH, ARCADIA —
'ALL THINGS THAT LOVE THE SUN ARE OUT OF DOORS; THE SKY REJOICES IN THE MORNING'S BIRTH; THE GRASS IS BRIGHT WITH RAIN DROPS; ON THE MOORS THE HARE IS RUNNING RACES IN HER MIRTH; AND WITH HER FEET SHE FROM THE PLASHY EARTH RAISES A MIST—'
AND DUCTS?
DUCTS? WHAT ARE YOU TALKING ABOUT?
DUCTS. AS IN 'AIRCONDITIONING DUCTS'? PIPING? METAL WALLS AND FLOORS?
WELL, DOCTOR? CARE TO EXPLAIN? I JUST LOVE THESE VERDANT ROLLING FIELDS...
HMM. WE MUST HAVE MATERIALISED IN A SERVICE DOME. SCATTERED RANDOMLY ABOUT THE PLANET. YES. FAMILIAR DESIGN... NOT MUCH OF A MISTAKE, REALLY.
WELL, LET'S GET OUT THEN, BEFORE WE GET INTO MORE —
—TROUBLE. OH, NO. NOT AGAIN.
MAKE LIKE STONE, YOU SKUBAG, THREE-TAILED, ALIEN SLUG!! I'LL —
—WELD US TO DEATH? THAT IS A MAINTENANCE LASER WELDER, ISN'T IT?


PEOPLE! GREAT — I THOUGHT YOU WERE THOSE SLUG THINGS —
DO WE **LOOK** LIKE SLUGS?
A TALKING PENGUIN!! VARLEY GABRIEL! FIRST **SLUGS** NOW A **TALKING PENGUIN!**
CALM DOWN, YOUNG LADY — HE'S NOT **REALLY** A PENGUIN, HE'S JUST... UNWELL.
ARE ARCADIANS **ALWAYS** THIS EXCITABLE?
WE'RE NOT ON ARCADIA...
FEEL THAT? THE SENSE OF MOTION YOU **DON'T** GET IN THE TARDIS? THE LOW **ENGINE** HUM? SO MUCH FOR UNPROCESSED AIR...
WHAT HAVE YOU LANDED US IN **NOW**, DOCTOR?
DOCTOR? ARE YOU FROM THE ELITE — THE **TOP DRAWER**? OH, THANK GABRIEL!
THE SHIP HAS BEEN INVADED BY THESE **SLUG-LIKE** ALIENS... THEY'RE ROAMING THE DECKS WITHOUT RUNNING INTO ANY SECURITY — THEY'VE GOT ACCESS CODES FOR ALL THE SHIP'S SYSTEMS!
SLUGS?
WHO WOULD YOU BE, YOUNG LADY?
KARA McALLISTA, MAINTENANCE, THIRD CLASS. ONE OF THE TEN. EVERY SIX MONTHS, ONE OF US IS WOKEN TO OVERSEE THE SHIP'S RUNNING. THIS HAD TO HAPPEN ON **MY** SHIFT... WHY NOT GHITA'S?
YOU ARE **NOT** TOP DRAWER. YOU ARE INTRUDERS. WHO ARE YOU?
WHAT?
NO — I WAS GOING TO GET ROUND TO THAT...
WE HAPPEN TO HAVE MATERIALISED IN YOUR VESSEL. I AM THE DOCTOR, AND THESE ARE MY TRAVELLING COMPANIONS, PERI AND FROBISHER.
'MATERIALISED'?! WHAT KIND OF A SEG-JAK DO YOU TAKE **ME** FOR?
THERE **IS** A DEVICE, POSSIBLY A TRAVELLING CHAMBER... THAT ANOMALY BEHIND THEM. IT DOES NOT REGISTER LOGICALLY... INCONSISTENT DIMENSIONS...
YES, SHE DOES THAT.
BOX
NOW, ABOUT THESE SLUGS YOU MENTIONED...

AHA! WELL, THAT'S NO SURPRISE, UNFORTUNATELY.
YOU KNOW WHO'S BEHIND THIS?
YES... KARA, THIS 'TOP DRAWER' YOU SPOKE OF, WHERE YOUR LEADERS ARE — WE COULD GET HELP?
WELL, YES —
DON'T YOU THINK YOU OUGHT TO TELL US WHAT'S GOING ON?
YOU'D ONLY PANIC.
OH *GREAT!*
IT'S *THAT* BAD?
WAKE IN EMERGENCIE
WORSE.
THE *TOP DRAWER* — **THEY'RE GONE!!!**
NEXT ISSUE: **PERIL OF THE PROFITEERS!**

MYTHS & LEGENDS

In *Myths and Legends Part Two*, Richard Marson traces the sources behind many popular *Who* stories from the Tom Baker era to the present, and explores how *Who* created its own mythology.



The Horns of Nimon

The Tom Baker years were perhaps the richest in terms of derived plots – more than ever before, writers were encouraged to 'ride' on the back of established stories and turn them into barely disguised *Doctor Who* narratives.

Many of these continued the tradition of borrowing from myth and legend, and no one was keener on this approach than Robert Holmes, the script-editor for the first three years of Baker's reign. Holmes encouraged this 'borrowing', which produced many of the show's best remembered serials.

In the Fourth Doctor's debut story, *Robot*, Terrance Dicks lifted the whole scenario of his plot from the tale of the legendary King Kong, the misunderstood giant gorilla of one of Hollywood's most famous early films. Just as in the film, the giant Robot was being exploited by others for unscrupulous reasons of their own, and as in the film, the Robot terrorised the heroine (in this case, Sarah Jane) and then developed an affection for her, culminating in a chase during which the screaming heroine was left on a roof top, while the Robot met with his death at the hands of the Doctor.

In the movie, the heroine, played by Fay Wray, was left screaming on top of the Empire State Building, while aircraft shot down the unfortunate oversized ape. It was novel transference of ideas and, apart from some of the ropey visual effects involved, it worked well.

A very sinister piece of history was the basis for the *Genesis of the Daleks*. Between them, Holmes and writer Terry Nation appropriated the grim era of Nazi Germany for their tale of Davros and his creation of the Daleks. The allusions to this were heavily hinted at in such production areas as costumes and even in the accents of some of the actors who appeared. As fairly recent history, Nazi Germany has been so fictionalised that it has already assumed a dangerously fable-like quality for today's generations.

At least this *Doctor Who* serial could be – and was – praised for raising once more some of the crucial questions that Hitler's Germany forced Europe to examine about the nature of facism. As the *Sun* newspaper remarked at the time, it made a piece of history into something real once more for millions of children.

On a less serious note, the issue of the Loch Ness Monster reared its (literally) ugly head in the *Terror of the Zygons*. Perhaps it wasn't surprising that, after making use of the Yeti – another seemingly mythological creature, the programme should turn its attentions to a similar part of popular folklore.

In this case, the Loch Ness Monster was given a name – the Skarasen – and writer Robert Banks Stewart artfully imagined that the Skarasen was, in fact, an artificial creation of Zygon technology, and one that

MYTHS &

could be controlled by a kind of homing device, too! It was this device which, when attached to the Doctor's hand, formed the climax to one of the episodes as the monster tracked its signal down relentlessly, threatening to crush the Doctor in the process.

Not content to leave it in peace, writer Glen McCoy later resurrected the monster for his 1985 *Time Lash* story. In this recent adventure, the Loch Ness Monster was shown to be the poor crippled form of the Borad, ditched into the waters of Scotland's most famous loch after a struggle with the Doctor at the mouth of the Time Lash itself.

When asked why there had been two versions of the Loch Ness myth in the show, producer John Nathan-Turner commented,"There have been many different sightings of monsters in Loch Ness. Who's to say that there isn't more than one swimming around up there – the Skarasen *and* the Borad!"

The genre of classic horror stories was the next rich vein to be tapped as a source of *Doctor Who* plotlines. First up (in *Planet of Evil*) were allusions to Robert Louis Stevenson's *Dr Jekyll and Mr Hyde* – though in this instance, it wasn't just men who could be affected by the infamous process of change – it was the whole planet Zeta-Minor, as well! It was a disquieting thought, and one which was successfully woven into an underrated and highly atmospheric piece of television.

Similarly, Mary Shelley's legendary novel, *Frankenstein*, was used as the backbone of the plot to Terrance Dicks and Robert Holmes' Gothic *Brain of Morbius*. Originally, Dicks had wanted to reverse the old legend and have the monster create the man, but this was reversed by the production team because of the projected expense of such a story.

The horror genre's other great staple – the moving hand, was used in *Doctor Who*, in the aptly titled *Hand of Fear*. Literary legends these tales may have been, but none compared to the blatant use of the *Sherlock Holmes* legend in Robert Holmes' *Talons of Weng-Chiang*. Robert Holmes admitted to being a huge fan of the Conan Doyle stories, and the Doctor appeared as a virtual Sherlock Holmes clone, in a Holmesian setting. There was even a housekeeper called Mrs Hudson! Robert Holmes also managed to work in another literary legend, *The Phantom of the Opera*, which was plagiarism taken to an effective extreme, going by viewer reaction to this marvellous six-parter.

Often, *Doctor Who* will utilise just a part of a myth – a fictionalised backdrop, based on real history or apocryphal events and then proceed to turn this into the basis for a completely different set of adventures. This was a favourite mode of Robert Holmes' successor in the post of script-editor, Anthony Read.

Read's first big influence came with the story *Underworld* which was a thinly veiled adaptation of the Greek legend of Jason and his great quest for the Golden Fleece. In this voyage, the journey has been a long one, Jason is called Jackson – and the crux of the drama lies with yet another power crazed computer. This was the way of things to come, the idea being to give the audience a thrill when they recognised the sources drawn on to provide the latest *Doctor Who* adventure.

The Ribos Operation took for its backdrop that popular myth of ancient Russia, over which the likes of Peter and Catherine the Great ruled. The clothes were rich and heavy, the planet freezing and inhospitable and the ruling order based on hierachy and superstition. It was like one of *Old Peter's Russian Tales* translated into the *Who* format, and it received lush production and strong acting, especially from Iain Cuthbertson.

Read acknowledged that this image of feudal Russia borrowed in this story is intrinsically false – the country being so vast that nothing but the most loose generalisations could be used. This wasn't the aim, however – that was simply to employ a suitable background for the

Genesis of the Daleks

subsequent events of the script. Read explained that, "A mythical situation, or environment is very useful to hook the audience and to con them into thinking we're going to take the story in one direction, whereas in fact we might – and usually do – steer it somewhere completely different."

It is interesting to recall Read's unused plans to place the legend of *Robin Hood* in a *Doctor Who* setting, with Hood as a bad guy. It would have been an interesting twist to the legend. In the same vein, Pennant Robert's unfilmed *Errinella* was to have used an old favourite – the myth of dragons.

The Stones of Blood returned to territory not dissimilar to that trodden in both *The Daemons* and, the spin-off show, *K9 and Company* – namely witchcraft. *The Stones of Blood* was a little more original than *K9 and Company* because it created a storyline around one of those mysterious stone circles about which we know little, except that they were used by ancient Druids in religious rites. The blood-sucking stones featured in this were an imaginative, if not very pleasant interpretation of the mystery.

The season which followed gave us perhaps the epitome of the *Doctor Who* stories based on myth and legend, *The Horns of Nimon*. Written by Anthony Read for his script-editor successor Douglas Adams, it was a camp, very obvious send-up of the whole Minotaur legends.

Virtually every character and event in the story was a thinly disguised copy from the original, a legend that had been more or less transplanted whole to the series' format.

The Nimons were designed to be as much like the traditional minotaur as possible, while the maze became electronic instead of stone and plaster. Even the names were virtually identical – Athens becoming Aneth and so on.

If you liked the borrowed theme, this might have been a joy, but for many it extended the idea over the boundaries of acceptance, falling back on pantomime tomfoolery to sustain audience interest in a fascinating but overused myth. The script-editor who followed, Christopher Bidmead, despised this format and did away with it, explaining that he couldn't see the point of doing a story which had been a myth or legend – whether fictional or real – as he saw the programme as totally unique.

This brings us on to an issue that has become particularly relevant in the last six years, namely the series' own myth. Anything which lasts so long, is so popular and has so many continuing characters is bound to build up its own myths and legends.

One of the most obvious is of course the Daleks, who have now found their way into the Oxford Dictionary! The programme has been exploiting its own mythology fervently over these past few seasons, in a series of highly publicised 'blasts from the past'.

The most obvious of these are the stories *The Five Doctors* and *The Two Doctors*, which took their inspiration from the 1972 *Three Doctors*. *The Five Doctors* is most significant, in that it includes the latest of the big internal myths that the programme has created for itself – Gallifrey and the whole hierarchy of the Time Lords.

Without this, the *Trial of a Time Lord* would have been impossible. It's this which can perhaps best show us how the creations of the recent past can become accepted folklore within the boundaries of the series itself and then in years to come, can return to trigger off new story ideas. Gallifrey has certainly become one of the most readily used and most easily recognised of the show's own legends. And as a foot note, it's worth adding that, of course, *Doctor Who*, the programme, is without doubt, now a television legend too!

Under Bidmead and then Eric Saward, these derivations were less popular for the reasons explained above. Both concentrated on trying to get either totally new ideas or using the series' own myths to generate new storylines and running ▶

MYTHS & LEGENDS

Talons of Weng Chiang

themes (for instance, the Master and the Black and White Guardians).

Even so, there have been some occurrences of this script-writing tradition in the last few years and among the first was Terrance Dicks' use of the vampire scenario for his *State of Decay* story. Vampires are another of those fact/fiction legends. Dicks concerned himself with using the theme in its most popular form and it has been one of the last of the virtually complete transferences of plot from myth to *Doctor Who* script in recent years.

The main problem with *State of Decay* was that old bug bear, visual effects, which were strong in places, but weak at important climactic moments such as the conclusion. All the old ingredients were there, though, right down to the stake through the heart at the show's end.

Black Orchid, with its semi-mythical representation of what life was supposedly like in the 1920s, deserves a small mention, but the next use of a legendary theme came in the 1983 story *Enlightenment*. This was derived from the exploits of the swashbuckling pirates of the 17th Century – and you'd certainly be hard put to find anyone more suited to the role of glamorous, over-the-top pirate chieftain than Lynda Baron, who positively revelled in her role as Wrack.

Terror of the Zygons

Warriors of the Deep

State of Decay

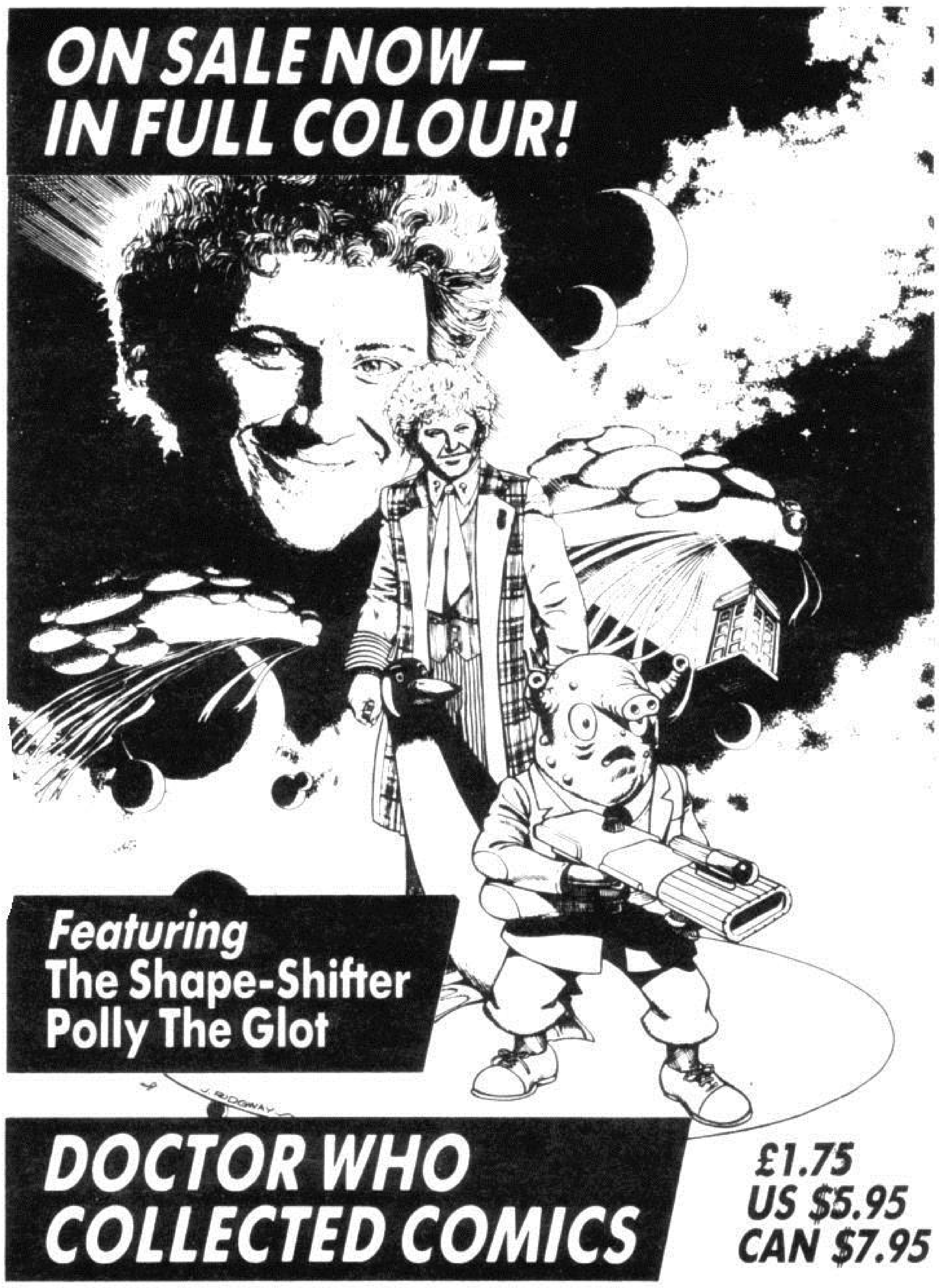
The pirates of the story were actually immortals, who, to relieve the unrelenting boredom of their existence, 'adopt' periods in history to play out time games – often with real inhabitants of the age in question. In this case, the piracy era they chose was very definitely derived from the Errol Flynn/Douglas Fairbanks school of history. This was historical myth at its most entertaining, which is perhaps why the eternals chose it in the first place and why they were so much hammier than the real inhabitants, the sailors, of the age they had picked, who played 'extra' parts in their game.

Also almost entirely mythological were the events and characterisation of *The King's Demons*. Fictional myths present far fewer difficulties when it comes to adapting them to the *Doctor Who* mould, simply because they can never raise the hackles of outraged historians. In this case, writer Terence Dudley was playing with fire and got himself burnt, casting accuracy aside for a picture book version of the Magna Carta era, his King John being a lurid villain and not the misinterpreted man that historians would have us believe.

It was certainly fun, though, all good blood and thunder stuff – but it was equally a story based on the loosest of legends, which is always dangerous when it comes to history, as arguments can be aroused. This was experienced, for instance, by the *Robin of Sherwood* team, who were informed by historians that all the characters would have had no teeth and would have been dead by the age of 30!

Since then, emphasis has been largely on high-tech science fiction, more accurate history or myth derived from the programme such as the Sea Devils, the Silurians and the Cybermen. Providing the idea is not taken to ludicrous and boringly obvious extremes, use of established myth and legend has undoubtedly enlivened many a *Doctor Who* adventure, and with a bit of thought, coupled with the odd flash of creative inspiration, there is absolutely no reason why it should not do so again. ◆

The King's Demons



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PanoptiCon VII

— A DECADE OF DWAS —

SPECIAL REPORT...

The weekend of September 6th was memorable not only for the return of *Doctor Who* to our screens – it was also the date for the *Doctor Who Appreciation Society's* 10th Anniversary Convention . . .

The highlight of the *Doctor Who Appreciation Society* calendar is the annual convention, usually (though not every year) termed PanoptiCon. The very first was a modest one-day affair held in a church hall in Battersea in 1977, attended by approaching 200 members.

To celebrate ten years of the Society at the end of last year the convention returned to Imperial College, Kensington (where the second convention was held in 1978).

The weekend event opened promptly at 9am with fans passing quickly through registration and into the dealers' room, where *Doctor Who* fanzines and merchandise were on sale. The visual presentations for the weekend, handled by Reeltime Pictures and Metro Betel, were beamed onto a 15-foot screen in the centre of the stage, where tables and chairs for the guest panels and a lectern for the Master of Ceremonies were positioned. Tiered seating led up to the back of the auditorium from which guests made their entrances.

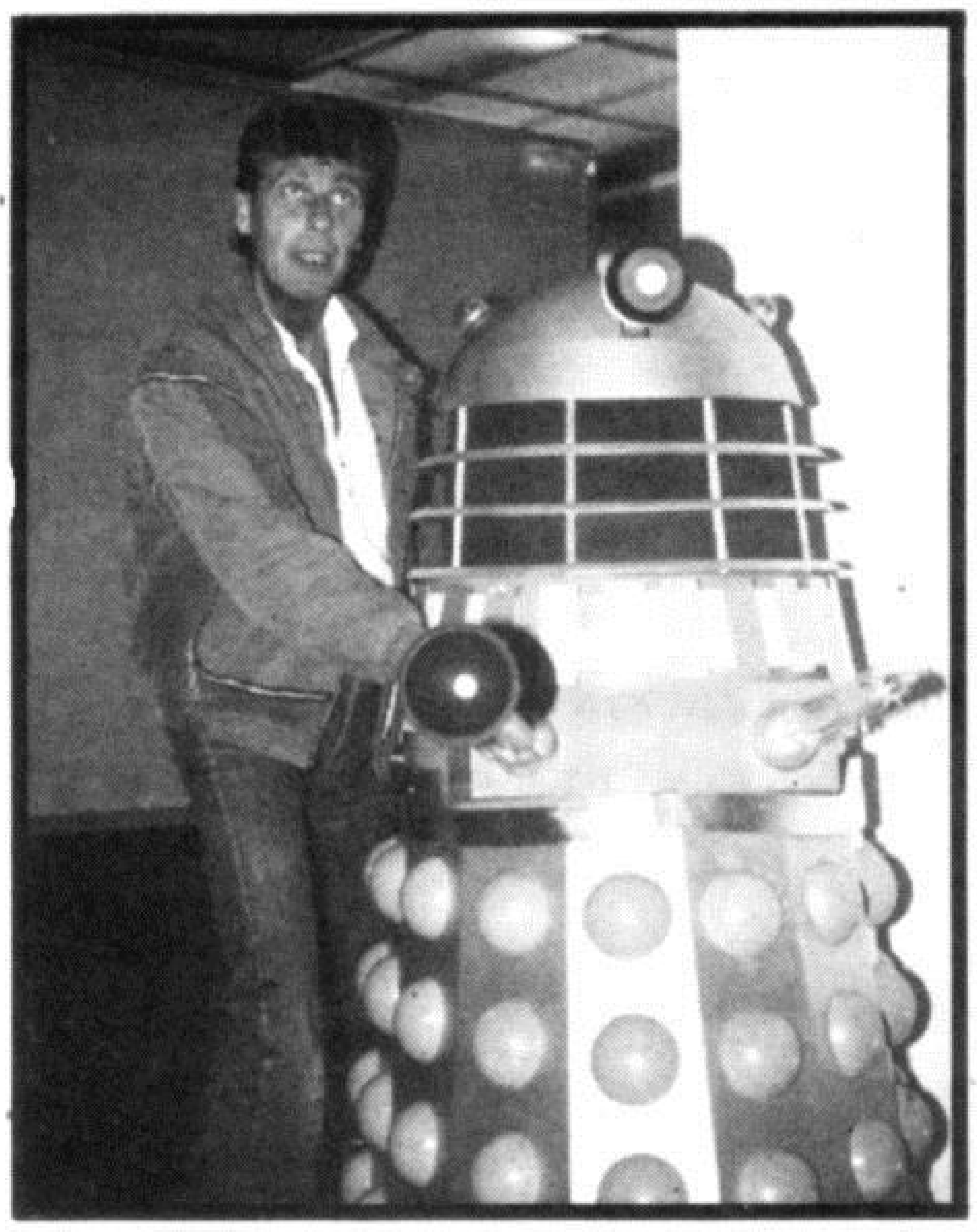
Each morning and afternoon session had its focal point and on the Saturday morning **Peter Davison**, the Fifth Doctor, appeared and introduced all of his travelling companions. In order of appearance Peter brought on **Sarah Sutton** (Nyssa), **Matthew Waterhouse** (Adric), **Gerald Flood** (voice of Kamelion), **Janet Fielding** (Tegan) and **Mark Strickson** (Turlough). For an hour these six answered questions and exchanged banter with fans, before signing autographs and going off to other commitments.

Sunday morning saw the turn of Third Doctor, **Jon Pertwee**, to be reunited with **Richard Franklin** (Capt. Yates), **John Levene** (Sgt. Benton) and stunt-double **Terry Walsh.** They, too, had many tales to tell of the UNIT years, including one heart-rending one concerned with the death of **Roger Delgado**, the first actor to portray the Master, who was obviously loved and respected by all the members of the panel.

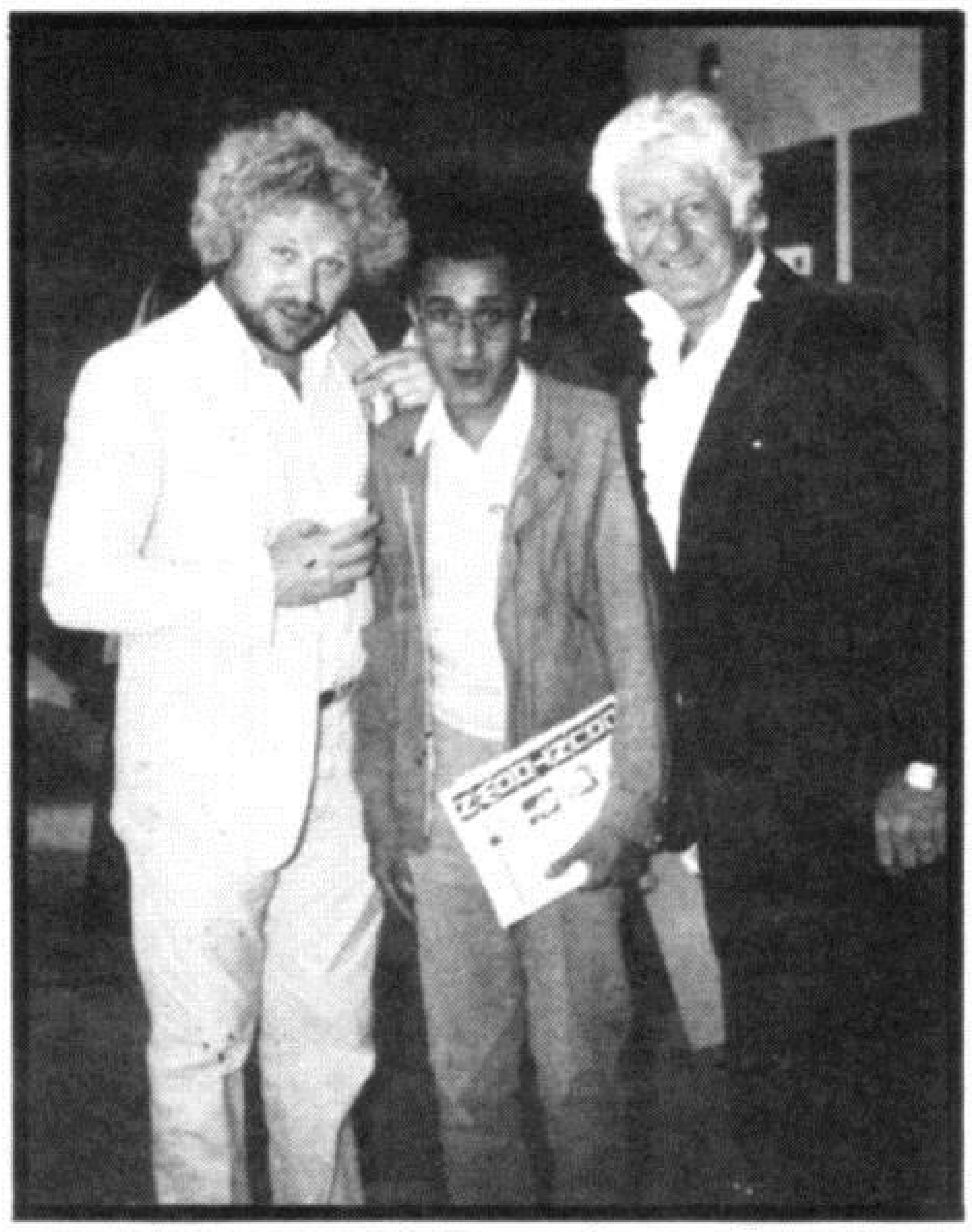
In recent years it has become the custom in the Society to give an award to a personality for his or her contribution to fandom. Past recipients have been producer **John Nathan-Turner**, ex-script editor **Terrance Dicks** and the 'Special Sound' supremo of the Radiophonic Workshop, **Dick Mills**. This year's presentation was made to **Jon Pertwee**, the Doctor who has taken the most time out of his schedule to visit fan events.

The second afternoon's panel was headed by a bearded **Colin Baker**, who had brought along with him scripters **Pip and Jane Baker, John Nathan-Turner** and **Nicola Bryant**, whose behind-the-scenes descriptions of the practical jokes played on **Patrick Troughton** and herself by Colin and **Frazer Hines** during rehearsals and recording of *The Two Doctors* were hilarious. At the end of the session a cheque for just over £1,000, collected by Society members on behalf of the Foundation for the study of Infant Mortality was handed over to Colin Baker, for the Cot-Death Syndrome organisation.

Saturday evening saw the first venture by DWAS into the field of cabaret provided by the stars. In this, production secretary **Kate Easteal**, director **Michael Briant** and **Michael Craze**



John Levene was amongst the guests.



DWAS Competition winner Randeep Kooner meets up with two of the Doctors.

Richard Franklin entertains the company.

One of the displays set up over the weekend.

panoptiCon
VII
SATURDAY 6TH SEPTEMBER 1986
A DECADE OF DWAS
THE DOCTOR WHO

Peter Davison hosted a panel of characters from his era.

(Ben), plus their partners, were interrogated in a 'Mr and Mrs' quiz-spoof. **Matthew Waterhouse** sang and recited a poem by T. S. Eliot, **Ian Marter** (Harry) regaled the audience with a monologue and **Richard Franklin** introduced them, in song, to brother Rover, pet dog Tea-bag and even mother Yolande, in addition to young Mike himself. The proceedings were compèred by a dinner-jacketed **John Levene.**

An alternative to the cabaret was provided by the screening of the **Tom Baker** classic *The Talons Of Weng-Chiang* as a tribute to record-holding scripter the late **Robert Holmes** and interviews with two sound makers from differing fields, **Dick Mills** and incidental music composer, **Dudley Simpson.** The evening's proceedings closed with a charity auction.

At the 1978 convention, a very hushed audience saw the first reshowing of a *Doctor Who* episode, the very first, *An Unearthly Child.* The atmosphere then was electric, alive with anticipation. A similar reception was given to the screening, 'live' of the first episode of the Twenty-third Season, the transmission of which coincided with the first day of PanoptiCon VII.

We asked several fans for their verdicts on episode one of *The Trial Of A Time Lord:*

'I liked the remixed music, though I was not keen on the location material, but thought that Tony Selby was especially good.'
Randeep Kooner.

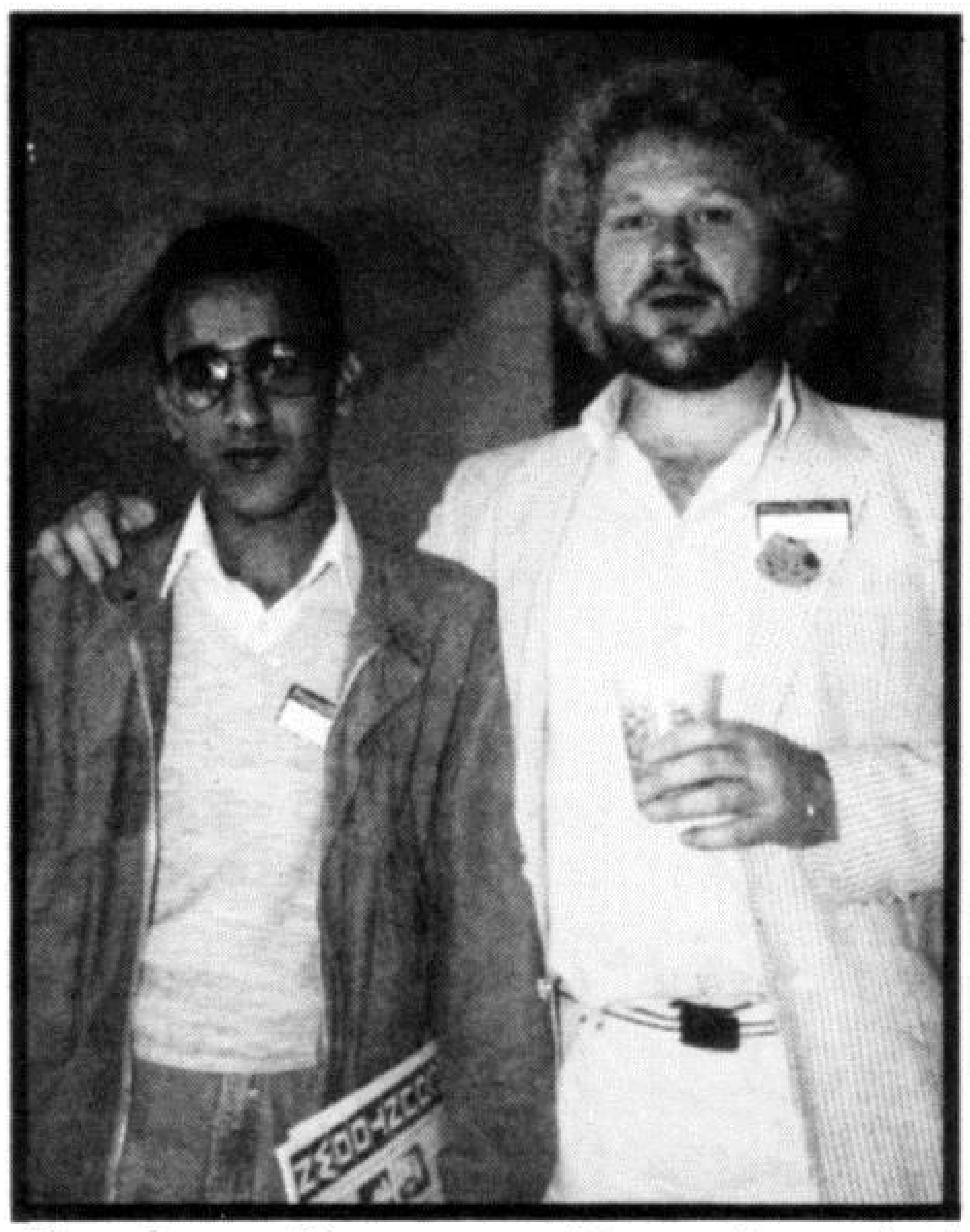
'Standards have risen substantially; Colin Baker has the character down pat.'
Mark Caldera, visiting American fan.

'Magnificent Who and a great tribute to Robert Holmes.'
Gary Russell.

'Production values have increased dramatically; the marvellous opening effect set the tone for the high quality of the episode throughout.'
Tony Jordan, current DWAS Co-ordinator.

'Robert Holmes has done it again! Joan Sims is just like my mum!'
Nigel Robinson, Editor of Target books.

Since its inception, DWAS has made an award in each season for the best story of that season as polled by its members. Last year *Revelation Of The Daleks* won hands down and director **Graeme Harper** came along to speak to fans and belatedly receive a statuette of Davros in appreciation of his work. Other guests present over the weekend included director **Christopher Barry**, script-writers **Paul Erickson, Victor Pemberton** and the late **Dennis Spooner** and three former producers – **Peter Bryant, Innes Lloyd** and **John Wiles**, along with *Doctor Who* artist, **Andrew Skilleter** and writer **Tony Attwood**, and artistes **Sheila Dunne, Kevin Stoney** and **Stephen Thorne.**



Randeep Kooner with a bearded Sixth Doctor.

When all the fun was almost over, I met up with **Randeep Kooner**, the winner of the **Marvel-**DWAS competition (see **issue 112**) and thanks to Deputy Convention Organiser, **Paul West**, took him along to meet some of the stars of the series both from in front of and behind the cameras. Like myself, he found the weekend thoroughly enjoyable and all credit must go to **Tony Jordan** and the **DWAS Executive** members and all their helpers for a splendid Tenth Anniversary Celebration of the Society.

◆ **Darren Scott** *(with thanks to Tony Clark and Robert Moubert)*

If you wish to know more about the Doctor Who Appreciation Society then you should send a 9″×4″ stamped, self-addressed envelope to:
DWAS Membership
57 Oldfield Lane
Greenford
Middlesex UB6 9JZ.

OFF THE SHELF

Ever wondered how this column would read if it was taken over by a character from the series . .?

The Valeyard paused briefly – and selected two more tales from the history of the Time Lord known as the Doctor. He was running short of time – he needed just two more accounts and his case against the errant Prydonian would assuredly be won. The first text he selected was written by a newcomer to the files; 'Glyn Jones' ran the inscription on the first microfilmed page. *The Space Museum* was the title. The Valeyard sat back and read page after page, a cruel smile growing on his lips. This would surely prove his case . . .

By the time the last page faded from the screen, he was content. He mused at the writing skill of Glyn Jones; the way he had taken an event from so long ago, forgotten in many people's minds, and brought it to life.

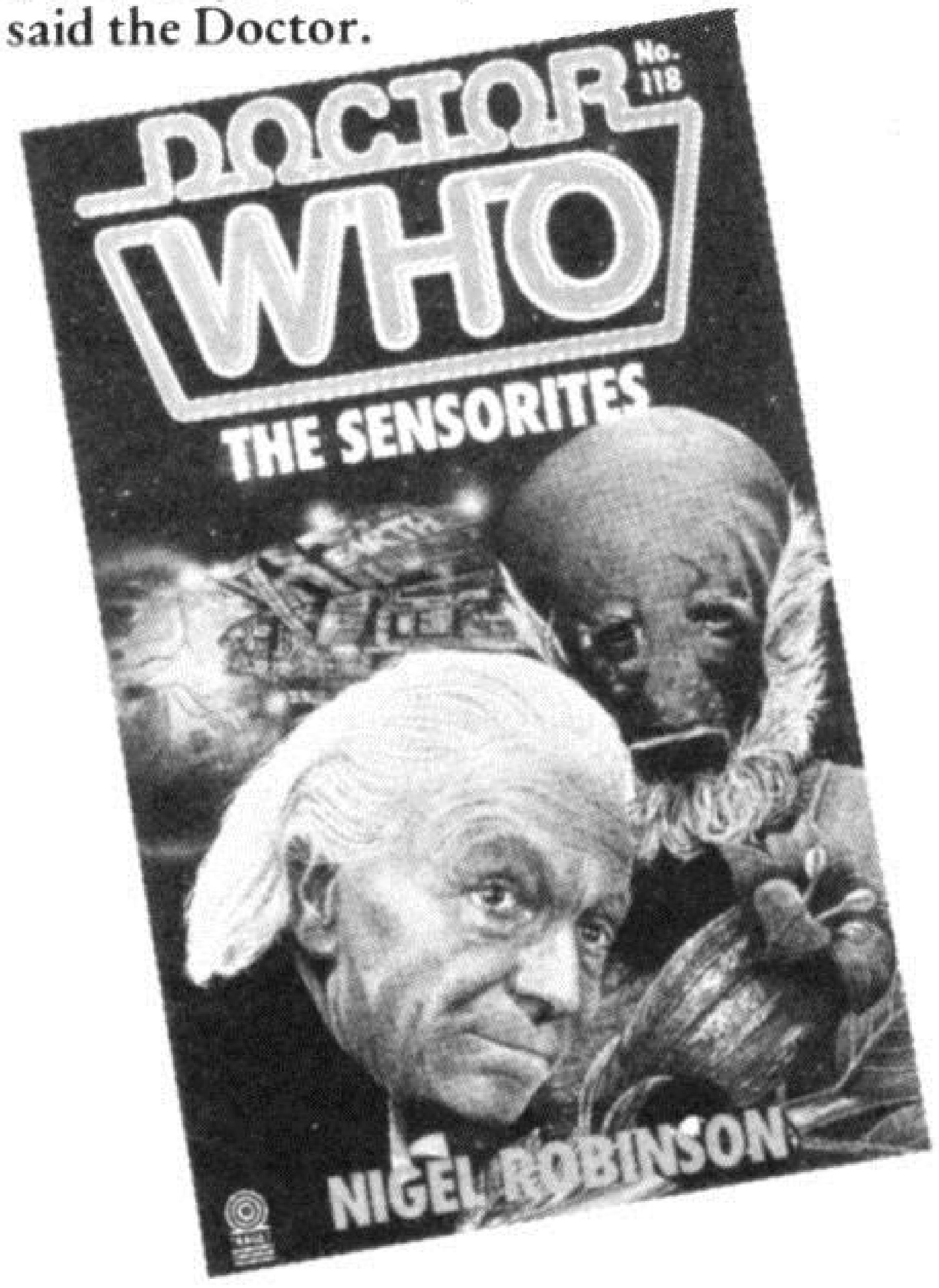
The plot concerned a group of young humanoid rebels, whose planet Xeros had been invaded by a warrior race called the Moroks. These Moroks were led by a brash, but essentially weak commander called Lobos. It was Lobos who interested the Valeyard. He was a character so well defined, so cleverly crafted that one almost *wanted* him to win. Although most of his subordinates were of no particular interest, the Moroks came across as a very interesting race. Lobos did not really want to be on the planet – he implied that his duty was out amongst the stars, spreading the Morok Empire. Yet his words had a hollow echo – as if he neither believed in himself nor his Empire.

If Lobos was all bluster but no dedication, then his number two, a bear of a man called Ogrek, was fired by his race's total commitment to war. He wanted nothing less than the total eradication of the rebels.

The Valeyard liked the way Glyn Jones used the opinions of these two 'greats' of the Morok Empire to show opposing means towards the same end. The fact that any respect for each other was built on feelings of mutual hatred was an added character development he could believe in.

The Valeyard smiled grimly. Whatever the fate of the Morok Empire, he knew – as he would prove to others later if need be – that the situation on Xeros would have most definitely have come out in favour of the Moroks had the Time Lord and his human companions (none of whom had any right to have left their own time streams!) not intervened. In point of fact the Xerons found weapons in the armoury, something they could not have done – or even thought seriously about – without the goading of the Doctor and his friends. The Man smiled at the final irony of what Glyn Jones transcribed when the jubilant Xerons said, "Thank you," and wished them all goodbye:

"Oh nonsense, nonsense my boy. You did it all yourselves, of course you did!" said the Doctor.



THE SENSE SPHERE

The Valeyard turned to the microfilm labelled *The Sensorites*. This manuscript was created originally by a long deceased writer called Peter R. Newman, but this version had been committed to print by the Keeper of the Targets, as they were quaintly known, called Nigel Robinson. The Valeyard was again pleased to see that Nigel Robinson had taken the bare bones of the early version and developed it further.

The story basically concerned the Doctor, at an earlier period than *The Space Museum*, although two of his companions were the same (the third was apparently another Time Lord called Susan), coming across a stranded space vehicle and three passengers. Two were comotose (artificially induced), the third mentally unbalanced.

The Doctor discovered the reasons for both of these states was due to the amoral activities of the inhabitants of the local planet, known as the Sense Sphere. He travelled to the planet in an effort to rid the Sensorites of their fear of humans. This was hardly an irrational fear, as Nigel Robinson showed only too clearly. An earlier expedition of humans had survived on the planet, and although totally insane, managed to poison the water the Sensorites drank.

Nigel Robinson made some very interesting notes as well. Before the Doctor's intervention (as mentioned by one of his so-called trusted companions at the end) the Sense-Sphere was incommunicado and safe, the rich minerals it possessed were hidden. But once the Doctor had left, taking the humans with him from the 28th century, the Sense-Sphere was open to exploitation.

The Valeyard smiled grimly; Nigel Robinson's cleverly constructed evidence would serve his purpose very well and illustrate all his points lucidly. Robinson also made the characters seem much more alive, which added to the evil of the Doctor's intervention; the First Elder, whose trust in his people was shattered forever, the Second Elder, whose belief in the Doctor cost him his office, and the Administrator whose quite out-of-character hatred for the Doctor caused him to breach all his laws and principles in an effort to see no harm done to his planet.

The Valeyard switched off the microfilm of the two novels. Both were quite superbly written and highly entertaining. As he walked away from the Records Room, he thought of the words Nigel Robinson had used in *The Sensorites*. It amused the Valeyard to think that in many ways the Doctor's thoughts could be his epitaph . . .

'As they walked away, the Doctor smiled inwardly to himself. There were those who said he shouldn't meddle in the affairs of others, that he shouldn't become involved; at times he might be inclined to agree with them. But when his presence could generate such noble ideas in people, teach them the meaning of compassion and understanding, well, then perhaps this aimless wandering of his might have some secret purpose after all.'

The Valeyard doubted it . . .

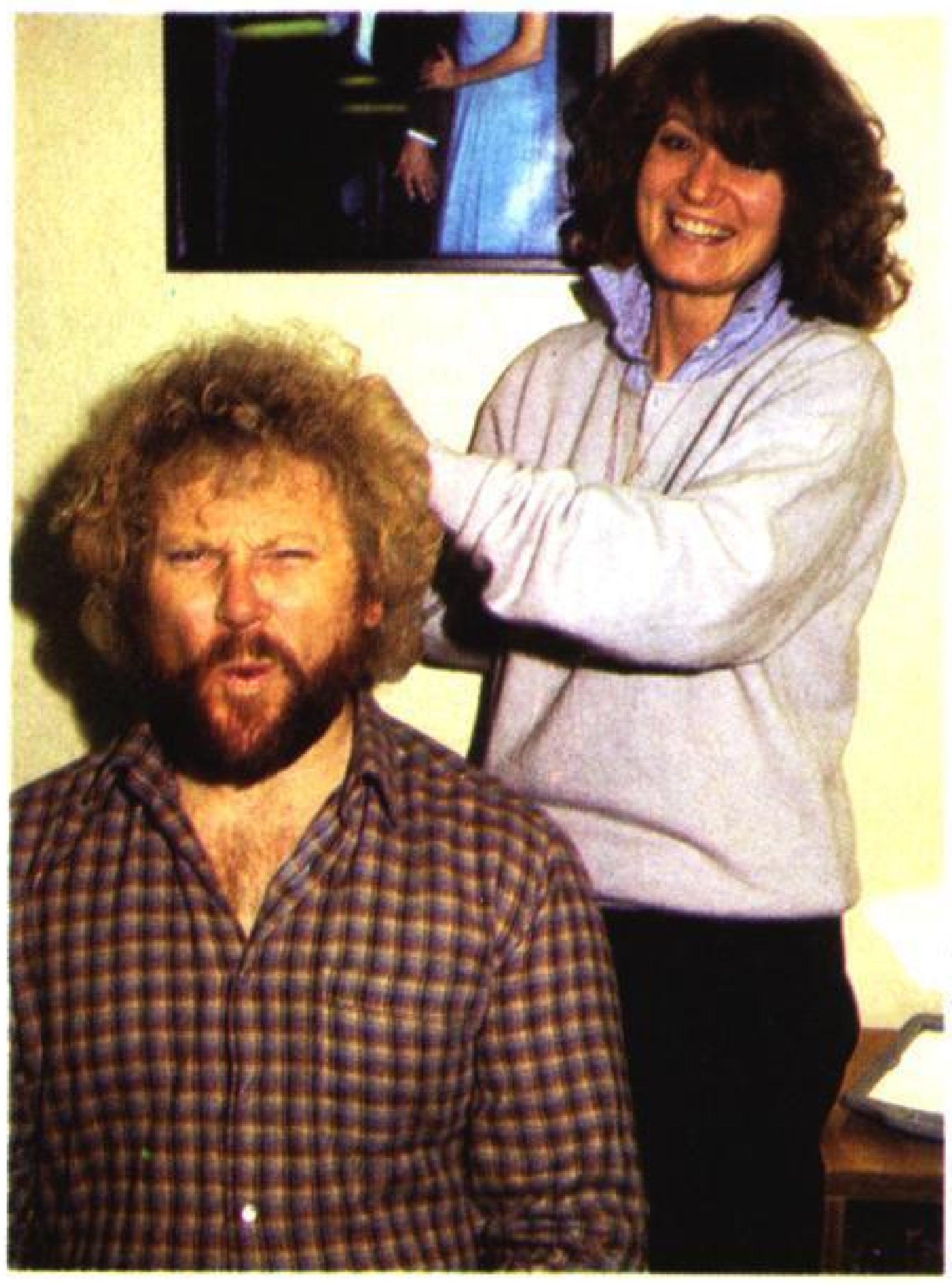
The Space Museum, available from January, and *The Sensorites*, available from February, are both published by Target books.

A moment of shear terror!

Photos – Steve Cook

Meeting Melanie

Pip and Jane Baker



Colin gets a haircut from Who hairdresser Shauna Harrison.

On 20th October Colin Baker was joined by new companion Bonnie Langford for a photocall. Both actors wore their series costumes, and posed outdoors for photographers for about 45 minutes, during a bright spell in a very stormy day. At one point BBC Picture Publicity people showered the couple with leaves as they knelt on the ground for the pressmen.

Back in the warmth of Picture Publicity, we were treated to a preview of Bonnie's first episode (broadcast on 1st November), and she talked about her part. "Mel is perky, independent and quite caring," asserted Bonnie, adding that with the Doctor she is not a 'nag' but more of a 'tease'.

On Mel's character, Bonnie commented, "I suppose there's a resemblance to me, she's pretty game," adding, "She's more into fitness than I am, I don't like carrot juice in real life, but Colin does."

Colin Baker, who was having his hair cut meanwhile, nodded adamantly. Despite Bonnie's protestations that the keep fit is only a sideline, during the preview episode we seldom saw her without a skipping rope!

"At first I seem to attract trouble, but that soon changes!" Bonnie grinned.

Husband and wife writing team, Pip and Jane Baker, also attended the press conference, and explained why they had introduced Mel into the final four-parter of the season, (which they co-wrote with Robert Holmes) without any explanation of how she came to join the Doctor. Pip and Jane set the story a thousand years hence, so that we gradually gather scraps of information about Melanie's background, and she is unaware of the trial.

The Bakers' brief from JN-T apparently included "a change of pace for the season and a sort of country house murder in space", as well as the introduction of a new companion. "We've done an Agatha Christie in space-style story," explained Pip, who added that they had great fun as a team, and commended the dedication of JN-T, describing his attention to detail and boundless enthusiasm.

Pip also described how he had been impressed by the effects the team developed on their small budget. Although he has worked in the States, he felt,"The special effect in the final episode couldn't be bettered!"

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